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# EVANGELICAL MUSICKS

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THE SACRED MINSTREL AND SACRED HARP UNITED:

CONSISTING OF A GREAT VARIETY OF

PSALM AND HYMN TUNES, SET PIECES, ANTHEMS,

&c., &c., &c.

BY J. H. HICKOK AND GEO. FLEMING.

PUBLISHED AND FOR SALE BY

11 1 Chizze J. WHETHAM, PHILADELPHIA, PA.; D. APPLETON & CO., NEW YORK; GEO. FLEMING, CARLISLE; WM. O. HICKOK, CHAMBERSBURGH; L. LOOMIS, PITTSBURGH, PA.; YALE & WYATT, RICHMOND, VA.; AND PEARCE & BESANCON, NATCHEZ, Miss,

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### PREFACE.

In 1834, the publishers presented a collection of Sacred Musick to the publick, in which was embodied the most valuable pieces of two smaller collections, which had previously been issued, and many other pieces of a popular character. Without much effort on their part, a very large edition was soon sold. Measures had to be adopted to supply the rapidly increasing demand, and an enlarged stereotype edition was determined upon. This has been carried into effect: and the publick is here presented with the result.

In order to place the various Metres together, it was found necessary, to a considerable extent, to derange the numbering of the last edition.

In compiling and preparing this work, reference has been had particularly to the wants of those sections of our country which have not been reached by the works and instructions of others more capable and experienced than ourselves.

In a large portion of the United States, the prepossession in favour of *Patent Notes* is so strong, that no work printed in round notes, can be introduced. This circumstance, and the general character of the works which have hitherto appeared in patent notes, have kept the standard of Church Musick in the portion to which we allude, very low. Unwilling that a difference of opinion in regard to the utility of patent notes, should be the means of prolonging this state of things, the Compilers have issued their work in both patent and round notes.

The arrangement of the parts is as follows:—The upper line, or Tenour, is intended to be sung by the higher male voices; the Second Treble by the more deep-toned female voices; the Air, or First Treble, and third in the score, should be sung exclusively by the higher set female voices; and the Base, or lower staff, by the lower or full-toned male voices. The practice, too prevalent with some teachers, of placing male voices on the Air, or First Treble, and female on the Tenour, or upper part, is very injurious to correct harmony, and a palpable violation of the design and intentions of the authors of the pieces.

We have not placed, except in a few cases, any directions over the tunes, indicative of the movement they ought to receive, because tunes intended to be sung to various words, ought to vary in expression, as much as they do in sentiment; and the adding of directory terms would be apt to mislead. In many instances, we have added marks of expression to the words, particularly where more than one stanza is set to a piece; these will be found of use in cultivating musical expression.

In selecting musick, they have not been unmindful of the diversity of taste which prevails; hence they have inserted a much larger number of church tunes than is found in most works; and have labouted throughout to choose such as combine variety of character with those peculiar

PREFACE.

qualities so requisite in all musical compositions intended to be used in religious worship. The Set Pieces and Anthems have been selected with reference to the occasions and purposes to which they are especially adapted; and such as are not too difficult of execution for general use, have only been inserted. It is believed the judicious leader will be able to select pieces adapted to all occasions, and to nearly every measure found in the standard hymn books of the day.

For a number of excellent pieces contained in this Collection, we are indebted to Mr. L. Mason, of Boston; Mr. T. Hastings, of New-York; Mr. J. C. Andrews, of Troy, N. Y.; and to several other gentlemen, as will be observed by reference to the pieces themselves.

For the beauty and neatness of the typographical execution, we are indebted to the care and superintendence of Mr. C. Dingley, editor of the "Family Minstrel," New-York,—who has also rendered important aid in revising and correcting the work, and made some valuable contributions to its contents.

We take this occasion to express our gratitude to the publick for the liberal patronage bestowed upon our labours. It is here presented in a much enlarged form, and in a beauty of typography unsurpassed by any other work in the country.

We aim, by all laudable exertions, to be useful in our day and generation.

#### TO TEACHERS AND LEARNERS.

We beg leave to make a few remarks in reference to the subject of teaching and learning:—When a class has been formed for the study of Musick, the instructor would do well to ascertain the amount of musical knowledge his pupils are in possession of. He ought then to suit his instructions to the progress made. If any have made some advances in the study of the rudiments, they might be employed as monitors, to aid those less advanced. He ought then to commence with those who are beginners, and instruct them in the first rudiments of the art.

The nature of *Time* and of *Sound* ought early to be illustrated by familiar examples; such as the following:—Let the pupils sound the *Whole Note* on a tone to be given by the teacher, say on F, several times, making four motions of the haod while sounding: then, its various divisions. In order to make them more familiar with the shape and appearance of these various divisions, they ought to be written upon a *Black Board*, (an almost indispensable article in every school,) so large as that all the pupils can see them. Lessons in the various kinds of notes might be written on the board, in various kinds of Time, and the pupils be required to sing them, all on the same tone, keeping the time, and marking the accent.

The Scale may then be written on the board, and the pupils made to understand its nature, and to learn its various degrees and letters, by a series of questions and answers: and as they begin to understand its use, and the nature of sound, notes might be applied, and the various intervals

of the scale, and the relative proportion that one sound of the scale bears to the other, might be explained. The instruction on this part of the course ought to be after this manner:—Write the first note of the major key of C, on the ledger line below the staff: let the teacher sound it full during the time of a whole note, and require the pupils to give close attention to its sound. Then let the whole class sound the same note frequently, until all are able to make the sound correctly.\* The second note of the scale may then be added, and the class exercised on the two notes alternately, until the difference between them is fully understood. A third note may then be added, and the class exercised upon it and the other two, and so on, until the scale, of eight notes, has been gone through. Vary the exercises on the scale in every way calculated to impress the different sounds thereof indelibly upon the memory. It would be well also to number the intervals of the scale, calling the key note 1, the next, 2, the next, 3, &c., and require the pupils to sing the Numbers frequently. The letters of the scale ought also to be sung.

In order to keep up the attention of the pupils, some familiar and easy pieces of musick, such as "Pilgrim," "Nuremburg," "Sing, my soul," &c., ought to be sung occasionally, the teacher carefully applying the lessons rehearsed to practice. Let it be the aim of the teacher to make his pupils perfectly familiar with each sound of the Scale, and with the different varieties of Time. These two things, of all others, should be well understood, and too much time cannot be devoted to learning them. A thorough acquaintance with Accent, is also very important.

The teacher will find his labours much facilitated by requiring his entire Class to respond, at the same time, to any question put to them. And in learning them to beat time, he will find it advantageous to require them to describe the motions of their hands, thus—"Downward beat," "upward beat," &c., and the accented and unaccented beats, thus—"loud," "soft," &c. Exercises of this kind will be found very useful.

A Class conducted on the plan here briefly sketched, will, in a short time, be prepared to sing by note intelligibly, and to understand all that is essential to be known, to be able to read musick with fluency.

#### A WORD TO LEARNERS.

Let nothing short of an acquaintance with the rudiments of musick satisfy you. Bear in mind that when a thorough knowledge of the rudiments is obtained, that then, with a careful application of them to practice, you will be able to read new pieces of musick with much satisfaction and pleasure; whereas, if you neglect to make yourselves acquainted with the rudiments, you will never be able to make any progress in the science, and must ever be dependent on others for whatever musick you can catch up sccond-handed. Second, therefore, the efforts of your instructer, by committing all required lessons to memory, and by giving your undivided attention to his instructions and directions. You will not regret it in after life.

<sup>\*</sup> It is found, by a process such as is here recommended, that most persons are capable of making musical sounds. An individual, however, will occasionally be found, who is unable to imitate sounds; but the number are fewer than has generally been supposed, particularly among the young.

## RUDIMENTS OF MUSICK.

#### LESSON I.

- 1. Musick is the ART of combining sounds in a manner agreeable to the ear: It is also a science, treating of the principles upon which the various combinations of sound are formed, and by which they are regulated.
  - 2. There are two departments in Musick,—Melody and Harmony.
  - 3. Melody is an agreeable succession of sounds.
- 4. Harmony is an agreeable combination of musical sounds, or different melodies, performed at the same time.
- 5. Musick consists of seven primary tones or sounds, which are represented by the first seven letters of the alphabet.
- 6. Every eighth sound or tone, is considered the same in nature as the first; and is always on the same letter repeated, and of the same name.
- 7. A \_\_\_\_\_ consists of five lines, with their spaces, on which STAFF \_\_\_\_ the musical characters are written. Each line and space of the staff takes the name of some one of these seven letters.
- 8. When the characters used to express musical sounds, ascend or descend beyond the staff, short lines, called *Ledger lines*, are added.

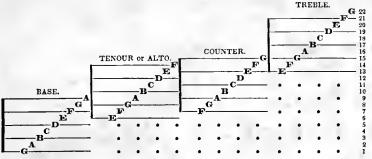
- 9. The situation of the letters on the staff is determined by certain characters called CLEFS.
  - 10. The F  $\longrightarrow$  is used in *Base*, and stands on the fourth line, CLEF = always counting from the bottom.
  - 11. The G is used either in Tenour or Treble, and sometimes in Alto, and stands on the second line.
  - 12. The C is used in Counter, and stands on the third line. CLEF This Clef is seldom used in modern musick.

#### LINES AND SPACES.

C- ledger line above. A- ledger line above. B	The second second
A——5th line. G——5th line. 4th space. E——5th line. G——4th space. F——5th line. F——5th line. F——5th line. F——5th line. F——5th line. F——5th line.	5th line.
th line.  3d space.  D ——th line.  B space.  F D ——th line.  B space.	4th space.
D 3d line.  B 3d line.  C 2d space.  B 3d line.  P 3d space.  B 3d space.	3d line.
$\begin{array}{c ccccccccccccccccccccccccccccccccccc$	ol line.
F - 1st line.  F - 1st line.  B - 1st line.  B - 1st line.  F E - 1st line.  F E - 1st line.  F E - 1st line.	Ist line.  Ledger line below.

13. The distances from spaces to lines, and from lines to spaces, are called *degrees*.

Example—Of the relative situation of the different parts of Musick.



Note. This scale comprises three octaves, or eighths, and is considered the extent of an ordinary human voice. When notes ascend beyond the scale, they are said to be in att. When they descend below it, they are said to be double. In ascending or descending beyond the staff, the letters are repeated in the same order as upon it.

In learning to sing, a set of syllables or words should be used.

OBSERVATIONS. Guido, an Italian monk, who lived in Tuscany about eight hundred years ago, is reputed to be the first who brought the Scale or Gamut to something of its present form. He taught the use of the following six names, viz: Ut, Re, Mi, Fa, Sol, La. La Maire, a French musician, made an addition of Si, as follows:

Ul, Re, Mi, Fa, Sol, La, Si, Ul. C. D. E. F. G. A. B. C.

The Italians have changed Ut to Do, for sake of a softer sound; thus,—
Do, Re, Mi, Fa, Sol, La, Si, Do.
C. D. E. F. G. A. B. C.

- 14. Of the seven primary sounds in musick, five are whole tones, and two are semitones, or half tones. The semitones are always between mi and fa, and between la and fa.
- 15. The situation of the notes on the staff, is determined by the Flats or Sharps at the commencement.

NOTE. These flats or sharps are called the signature or sign of the key-note. When no flat or sharp is placed at the beginning of a tune, its signature is said to be natural.

16.  $Mi^*$  (or according to the Italian system, Si) is the governing note. Its place on the staff is found by the following Table.

The natural place for MI (si) is on B, but

$$\begin{array}{c} \text{If B be flat (b)} \\ \text{If B and E} \\ \text{If B, E, and A} \\ \text{If B, E, A, and D} \end{array} \right\} \\ \text{Mi}(si) \text{ is on} \left\{ \begin{array}{c} \text{E | If F be sharp(\#)} \\ \text{A | If F and C} \\ \text{D | If F, C, and G} \\ \text{G | If F, C, G, and D} \end{array} \right\} \\ \text{Mi}(si) \text{ is on} \left\{ \begin{array}{c} \text{F } \\ \text{C } \\ \text{G } \\ \text{D} \end{array} \right\} \\ \text{Mi}(si) \text{ is on} \left\{ \begin{array}{c} \text{F } \\ \text{C } \\ \text{G } \\ \text{D} \end{array} \right\}$$

17. The order of the names in ascending from Mi, is fa, sol, la, fa, sol, la; and in descending from it, la, sol, fa, la, sol, fa; then mi occurs again: Or, from Si, ascending,—la, la, la, la, la, la; descending,—la, sol, la, mi, re, do; then si occurs again.



#### QUESTIONS ON LESSON I.

1. What is Musick? As a science, what does it treat of? 2. How many departments are there in musick? 3. What is Melody? 4. Can one singer produce Harmony? 5. How many primary tones or sounds are there in musick? What are they represented by? 6. What is every eighth sound or tone considered in nature? 7. What is a Staff? 8. When notes extend beyond the staff, what are used? 9. How is the situation of the letters determined? 10. What Clef is used in Base? 11. On what line does the Treble Clef stand? 13. What are called Degrees? What syllables should be used in learning to sing? 14. Of the seven primary tones, how many are whole ones? Between what names are the half tones found? 15. What is the signature of a tune? When is the signature natural?

<sup>\*</sup> Mi and Si are often articulated with such sharpness as to produce a very disagreeable effect in musick; and it is difficult to give written rules for their pronunciation which may not mislead the learner. Walker's direction for sounding short e as in men, met, &c., is, perhaps, the best that can be given.

#### LESSON II.

#### OF NOTES AND RESTS.

1. In regard to length of time, there are six different Notes, viz: The Whole Note, the Half Note, the Quarter, the Eighth, the Sixteenth, and the Thirty-Second Note.

2. Notes are marks of sound. Rests are characters which denote silence. Each note has its corresponding rest, which takes its name

from the note, and agrees with it in time.

3. The Whole Note, or Semibreve, is a plain open note. The Whole Note Rest is a hyphen below the middle line.



4. The Half Note, or *Minim*, is a semibreve with the addition of a stem. Two of them are sung in the time of one whole note. The Half Note Rest is a hyphen above the middle line.



5. The Quarter Note, or *Crotchet*, is a black note with a stem. Four of them are sung in the time of one whole note. The Quarter Rest is a hook turned to the right.



6. The Eighth Note, or *Quaver*, is made by adding a hook to the stem of the quarter note. Eight are sing in the time of a whole note. The Eighth Rest is a hook turned to the left.



7. The Sixteenth Note, or Semiquaver, has two hooks at the end of the stem. Sixteen are sung in the time of one whole note. The Sixteenth Rest has two hooks.

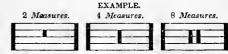


8. The Thirty-Second Note, or *Demisemiquaver*, has three hooks. Thirty-two of them are sung in the time of one whole note. The Thirty-Second Rest has, also, three hooks.



9. When any notes are connected by the hooks at the end of the stem, they are said to be *grouped*. As many as are thus grouped, are to be sung to one syllable.

Note 1. The whole note rest is understood to fill a measure, in all varieties of time. Note 2. Besides the rests which have been named, the rest for two measures, for four, and for eight measures, is often used.



#### QUESTIONS ON LESSON II.

1. How many kinds of notes, in regard to length of time, are there? What are they?
2. What are Notes? What are Rests?
3. Describe the whole note.
4. Describe the half note. What difference is there between the whole and half rest?
5. Describe the quarter note.
6. Describe the eighth note. Point out the difference between the quarter and the eighth rest.
7. How many hooks are there to the 16th and 32d notes?
9. What is said of notes that are grouped? What rest is used variously?
(See Castle Street, page 135)—What is the Signature? Where is the Mi? By what rule? Is the first note a half or a quarter note? What is the second note in the Bass?
What are the second and third notes in the Air? On what letter does the first note in the Tenour stand? How many notes are there in the Treble, before you find a half note?

#### LESSON III.

OTHER CHARACTERS USED IN MUSICK.

- 1. A Brace or shows how many parts are sung or played together.
- 2. The different parts thus connected, form a Score.
- 3. Bars divide the musick into equal parts, as it regards time. The space between any two bars is called a Measure.
- 4. Thick or Double Bars or B show the end of a strain of musick, or the end of a line of poetry.
- 5. A Sharp (#) is a mark of elevation,—set before a note, it raises it half a tone.
- 6. A Flat (b) is a mark of depression,—set before a note, it sinks it half a tone.
- 7. A Natural ( \( \beta \)) is a mark of restoration,—set before a note, previously made flat or sharp, it restores it to its primitive tone.

Note 1. Flats, Sharps, and Naturals, thus used, are called Accidentals.

2. An accidental not only affects the note it precedes, but all those that stand on the same letter in the same measure; and when the last note in the measure is affected by an accidental, and the first note in the next measure stands on the same letter, the separating bar does not destroy its effect; it will continue its influence until a note occurs on some other letter.

3. Where fa or sal is to be raised half a tone by an Accidental, the performer, in order to a correct intonation, should call Fa fi, and Sol si, (pronounced fee and see.) When mi is to be flatted, the effect may easily be produced by calling it fa. This method has long been practised in the most celebrated European schools.

4. The Flats or Sharps at the beginning of a tune, called the Signature, have an influence to the end of the piece, unless their effect be destroyed by a natural. That is, flat signatures require all the notes or letters affected by them to be sounded half a tone lower, and sharp signatures require them to be sounded half a tone higher. But as the names of the notes on those letters are governed by the signature, this effect is produced without any effort on the part of the singer: only in instrumental musick a different execution is necessary.

- 8. A Slur (or or ) drawn over or under any number of notes, shows that they are to be sung to one syllable.
- 9. A Dot or Point, (•) placed at the right hand of a note or rest, adds to them half their length.
- 10. A Double Dot or Point, (••) placed at the right hand of a note or rest, adds to them three-fourths of their primitive time.
- 11. A Repeat (:) points out some part of a tune that is to be sung twice.
  - 12. A Repeat: or before a Double Bar, shows that the preceding strain is to be repeated.
  - 13. A Repeat : or i after a Double Bar, shows that the following strain is to be sung twice.
  - 14. A Redite (: ::) signifies the repetition of words.
- 15. A Figure 3, called a mark of diminution, reduces any three notes, over or under which it may be placed, to the time of two notes of the same kind. (See Camberwell, page 37; Braintree, page 69; Brattle Street, page 82, etc.)
  - 16. Choosing Notes give the performer liberty to sing either.
- 17. A Hold or Pause ( ) placed over a note or rest, shows they are to be held beyond their true time, at the discretion of the performer. When placed between notes, or over a bar, it denotes a short suspension of sound.
  - 18. Doubleending is used when some part of a tune is to be repeated, and shows that the note or notes under figure 1, should be sung-

before repeating, and those under 2, after the repeat: if slurred, both should be sung after repeating.

- 19. A Close or shows the end of a tune.
- 20. A *Trill* (tr) shows that the note beneath it, should be gently shaken. This is one of the graces of musick, and had better be omitted than performed unskilfully.
- 21. The Crescendo ( ) requires the sound of the note over which it stands, to be begun soft and ended loud and abruptly; sometimes its influence extends throughout a whole strain.
- 22. The Diminuendo ( ) is the reverse of the Crescendo,—it denotes a gradual decrease of sound.
- 23. The Swell ( ) requires the sound of the note over which it stands, to be begun soft, swelled full in the middle, and ended soft. Its influence may also be extended to a whole strain.

#### QUESTIONS ON LESSON III.

1. What is a Brace? 2. What is a Score? 3. What divides the musick into equal parts? What is the space between any two bars called? 4. What do thick or double bars show? 5. What is a Sharp a mark of? 6. What is a Flat a mark of? Which raises the sound of a note? How much? 7. What restores the sound of notes that have been made sharp or flat? Must it raise or depress the sound of them? What influence have sharps or flats placed at the beginning of a tune? How will you depress Mi? How elevate Sol? &c. 8. What is the use of a Slur? How many notes may it connect? 9. How much does a Dot or Point add to the time of a note or rest? 10. How much does a Double Dot or Point? 11. What does a Repeat point out? 12. What does it show when placed before a double bar? 13. What does it show when placed after a double bar? 11. What does a Redite signify? 15. What is the Figure 3 called, when placed over or under any three notes? How much does it reduce them? 16. What are Choosing Notes? 17. What does a Hold or Pause show? What does it denote when placed between notes, or over a bar? 18. When is it necessary that the Double-ending should be used? What does it. show? 19. What does a Close show? 20. What does the Trill show? When had it better be omitted? 21. What does the Crescendo require? 22. What does the Diminuendo denote? 23. How must a note be sounded, over which a Swell stands? How far may its influence be extended?

B

#### LESSON IV.

#### BEATING TIME, AND ACCENT.

1. Time, in musick, directs the movement of every piece of musical composition, and shows its equal proportions of measure, agreeably to the sign or figures set at the beginning.

2. Beating time is generally performed by causing the hand to

fall and rise, as the movement may require.

Note. Dr. Arnold observes, in regard to beating time,—"It is absolutely necessary, at the commencement, that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is, to keep it regular and in exact motion." If the teacher were to count, audibly, and beat for his pupils, requiring them, in silence, or in a very low tone, to count and beat with him, before he suffers them to sing, till they can do it accurately,—they would find the task less irksome, and the art less difficult to be acquired than is generally supposed.

3. The hand, in beating time, should always fall on the first part of the measure, and rise on the last.

4. Accent is a certain stress or force of voice, upon what are termed the strong parts of the measure. The unaccented parts are

called the weak parts.

5. A note which fills a measure, should be swelled full. When a measure contains two notes, the *first* is accented. When it is divided into three or four equal parts, the first has a full or *superiour* accent, and the third a half or *inferiour* accent. When in triple time a measure contains six notes, the first has the superiour, and the fifth the inferiour accent; but in compound time, the first has the superiour and the *fourth* the half accent.

Observation 1. The correct observance of accent in vocal performance, may often be said to produce the same effect on the minds or passions of an audience, as oratory does in speaking. When singing is performed with proper accent, and a just expression of the subject or words sung, the attention of the hearer is arrested, and the tear of devotion or contrition often flows. But vocal musick, divested of accent and expression, is but a continued movement of sounds, producing little or no effect on an audience.

Observation 2. By expression in musick is meant that clearness and propriety of articulation, which not only enables the hearer to understand every word, but exhibits the subject sung in a just and impressive light. The primary object of vocal musick is to impress more deeply on the heart, the sentiments advanced in the poetry. And when it is properly performed, this effect will be produced in a high degree. Every turbulent passion will be subdued, and the heart will be softened to devotion. But when the subject is rendered unintelligible by false pronunciation and bad articulation, (as is too often the case,) the musick becomes a tiresome monotony, and can never reach the heart.

Observation 3. To the above rules for accenting musick, there is one exception, and that one of frequent occurrence. Whenever the musical accent happens to be at variance with a true expression and emphasis of the words sung; that is, when an unaccented note is applied to a word which the sense of the subject renders emphatick—or when a word of minor importance in the sentence is applied to an accented note, the musick must always yield to the spirit and sense of the subject.

#### QUESTIONS ON LESSON IV.

3. On what part of the measure should the hand always fall, in beating time?
4. What is Accent? 5. What part of a measure is always the strong part? Where is the accent when the measure is divided into three or four parts?

What is meant by expression in musick? What is the primary object of vocal musick? What is vocal musick, divested of Accent and Expression? Is there an exception to the rules here laid down for accenting musick? When?

#### LESSON V.

#### VARIOUS MOODS OF TIME.

- 1. Time is of three kinds, -Common, Triple, and Compound.
- 2. Common Time has three varieties, or moods.
- 3. The First Mood has the figures 4-4 for its sign,—(formerly the letter C was used.) It contains a whole note, (semibreve,) or its quantity in a measure, and has four beats or motions, viz: 1st, down, (called the Downward beat,)—2d, horizontally to the left, (called the Hither beat,)—3d, horizontally to the right, (called the Thither beat,) and 4th, up, (called the Upward beat.)



Note 1. In this and the following examples of the moods of time, the capital letter A is placed beneath such notes as have the full accent, and the small a under those that have a balf accent. The letters above the staff refer to the movement of the hand in keeping time.

Note 2. The figures used to signify the mood of time, show the fractional part of a whole note, or semibreve, contained in a measure. For example, the figures 2-2, in the second mood of Common Time, show that a measure contains two 2d or half notes; and the figures 2-4, in the third mood of Common Time, show that a measure contains two 4th or quarter notes.

4. The Second Mood has the figures 2-2 for its sign,—(the inverted O was formerly used in this mood.) It contains a whole note, or its quantity in a measure, and has two beats or motions, viz: Downward beat and Upward beat.



5. The Third Mood has the figures 2-4 for its sign,—contains a half note, (minim,) or its quantity in a measure, and has two beats or motions, viz: Downward beat and Upward beat.



6. Triple Time has three varieties,—first, second, and third.

7. The First Mood has 3-2 for its sign, the Second Mood has 3-4, and the Third Mood has 3-8. Triple Time has three beats or motions in a measure, viz: 1st, down,—2d, horizontally to the left,—3d, up.



Note. This is called Triple Time from the odd number of notes and beats in a measure.

- 8. Compound Time consists of two varieties,—first and second.
- 9. The First Mood has 6-4, and the Second Mood has 6-8 for its sign, and each has two beats in a measure.





Note. This is called Compound Time, because it is a mixture of Common and Triple. There is an odd number of notes to a beat, and an even number of beats in a measure.

#### QUESTIONS ON LESSON V.

1. How many kinds of Time are there? 2. How many Moods of Common Time? 3. What figures denote the First Mood? How many beats in a Measure? What is the Measure Note? What four notes will fill a measure? How many beats on a half note, in the first variety? How many on a pointed balf note? If three quarter notes be in a measure, what four other notes can it contain? 4. What is the mark of the Second Mood? How many beats does this mood require? What do the figures placed at the beginning of the tune London, (page 48,) signify? How many beats on the first note? What cbaracter is placed over some of the half notes? What is its use? Is there any Slur in the Bass? What characters do you see on B, in the Tenour, besides the notes? What variety of Time is Clarendon (page 77) set to? What is its measure note? How many beats in a measure? What is its signature? What is the signature of Harleigh? (page 78.)

6. How many varieties of Triple Time are there? Why called Triple? How many beats in a measure? On what part of the measure is the full accent? Where the inferiour? When there are six notes in a measure, where the inferiour? What figures mark the second? What figures mark the second? What figures mark the third? To what Mood is Hebron (page 111) set? To what Mood is

German Air (page 114) set?

8. How many Moods of Compound Time are there? 9. What figures mark the First Mood? What figures mark the Second Mood? How many beats are required for a measure in Compound Time? Why is this variety of time called Compound Time?

Note. It is not expected that Teachers will closely follow the above questions: the object of the compilers is merely to point out a course which long experience has proved useful.

#### LESSON VI.

#### OF STACCATO MARKS, SYNCOPATION AND APPOGGIATURES.

1. Marks of distinction, or Staccato Marks, point to notes which should be sung in a distinct and emphatick manner.



2. Notes of Syncopation are such as begin on the weak, and end on the strong part of the measure, and consequently require a swell, or accent, on the concluding part of the note. Syncopation is sometimes formed by slurring notes of the same degree; in such cases, the note is pronounced but once, but the sound is continued to the full time of all the notes so connected; and wherever an accented note occurs, a swell in the sound must be observed.



- 3. Appoggiatures are small notes inserted to improve the melody. They make no part of the measure, but all the time given them, is borrowed from the principal notes, according to their value. They are of two kinds,—Leading Notes and After Notes.
- 4. When small notes precede large ones, they are called *Leading Notes*, and usually require the accent. They borrow their true value of time from the principal, except when they precede pointed notes, in which case they assume *twice* their value.



5. After Notes are those small ones which follow the principal note.

EXAMPLE.



6. Cadenza, or Cadence ad libitum, is an extempore passage, introduced by a solo performer, immediately preceding the last note of a period or final cadence.



7. Abbreviations are sometimes used in writing musick. A single stroke over or under a semibreve, or across the stem of a minim or crotchet, divides them into quavers; a double stroke into semiquavers; a triple stroke into demisemiquavers.



#### QUESTIONS ON LESSON VI.

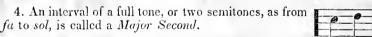
1. What is meant by singing Staccato? What is the term called which is opposed to Staccato? Ans. Legato. What is understood by singing Legato? Ans. Singing in a smooth, gliding manner, 2. What are Syncopated Notes? When do they often require an accent? 3. What is an Appoggiature? Whence do they derive their time? How many kinds of Appoggiatures are there? 4. What are Leading Notes? When they precede pointed notes, what is their value, in time? 5. What are After Notes ? 6. What is a Cadenza?

#### LESSON VII.

#### INTERVALS AND CHORDS.

1. An Interval is the distance between one note and another, whether immediate or remote, as from C to D-from C to F, &c.

- 2. The least interval used in modern vocal musick, is a Semitone.
- 3. An interval of one semitone, as from mi to fa, is called a Minor Second.



- 5. An interval composed of a full tone and a half tone, or three semitones, as from mi to sol, is called a Minor Third.
- 6. An interval composed of two full tones, or four semitones, as from fa to la, is called a Major Third.
- 7. An interval of two full tones and a half tone, or five semitones, as from mi to la, is called a Minor Yourth.
- 8. An interval of three full tones, or six semitones, as from fa to mi, is called a Major Fourth.
- 9. An interval of two full tones and two half tones, or six semitones, as from mi to fa, is called a Minor Fifth.
- 10. An interval of three full tones and a half tone, or seven semitones, as from fa to sol, is called a MajorFifth.
- 11. An interval composed of three tones and two semitones, or eight semitones, as from la to fa, is called a Minor Sixth.
- 12. An interval of four tones and a semitone, or nine semitones, as from fa to la, is called a Major Sixth.



















13. An interval of four tones and two semitones, or ten semitones, as from la to sol, is called a Minor Seventh.



14. An interval of five tones and one half-tone, or eleven semitones, as from fa to mi, is called a Major Seventh.



15. An interval of five tones and two half tones, or twelve semitones, is called an *Octave*.



16. Those notes which produce harmony, sounded together, are termed *Concords*, and their intervals consonant intervals. Those which are disagreeable to the ear, when sounded together, are called *Discords*, and their intervals dissonant intervals.

17. The Perfect Chords are Unisons, Fifths, and Eighths.

18. The IMPERFECT CHORDS are Thirds, Major Fourths, Minor Fifths, and Sixths.

19. The Discords are Seconds, Minor Fourths, and Sevenths.

Note. Discords are sometimes admissible in musical composition. When they precede perfect chords, they greatly increase their power and beauty, but they should be seldom used.

#### LESSON VIII.

OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONICK SCALE;
THEIR RELATION TO EACH OTHER, AND PECULIAR QUALITIES.

1. There are two general Scales used in modern musick,—the Diatonick and Chromatick.

2. The Diatonick Scale is a gradual succession of natural sounds, divided into octaves, tones and semitones.

3. The first note in the Scale, is the Key-note or Tonick. It de- usually concludes on this note.

termines the pitch of the scale, and is the basis on which all the other notes rest, and from which they are reckoned.

4. The second note of the scale is called the Supertonick, be-

cause situated next above the Tonick.

5. The third is called the *Mediant*, because it is midway between the Tonick and Dominant. It forms, in connexion with the Tonick, the most important chord in harmony, and also determines the nature of the Mode.

6. The fourth note is called the Subdominant, because it stands in the same relation to the Octave that the Dominant sustains to the Tonick: being a fifth below the former, as the Dominant is a fifth

above the latter.

7. The Dominant is the fifth note of the scale; so called from its

importance and its immediate connexion with the Tonick.

8. The sixth is called the Submediant, because it is equadistant from the Subdominant and the Octave, or because it sustains the same relation to the Octave which the Mediant does to the Tonick.

9. The seventh note is called the Subtonick or leading note. This is always the sharpened seventh of the scale, and, when heard, seems to point to the eighth or Octave.

10. The Octave, or eighth note of the scale, is essentially the same as the Tonick,—the difference between them consisting only in the

pitch.

11. In the Natural Scale there are but two Keys,—the Major Key of C, and the Minor Key of A. If the Signature be formed by Sharps, the Tonick of the Major Mode is always the first degree-above, and that of the Minor Mode, the first below the last sharp of the signature. If the Signature consists of Flats, the Tonick in the Major Mode is always the third degree below, and that of the Minor Mode the fifth degree below the last flat of the signature. The Base usually concludes on this note.

12. The Minor Tonick may be known from the Major by the leading note, which, in the Minor Mode, is always formed by an Accidental.



Note I. When the interval between the Key-note and the third degree above, is only a minor third, the key is minor, (improperly called the flat key;) but when this

interval is a major third, the key is major, (commonly called a sharp key.)

Note 2. The minor key is adapted to airs of the plaintive kind, and the major key to those of a lively, animating description. In selecting tunes for public worship, great care should be taken by the leader, to make choice of such as are adapted to the spirit of the psalm or hymn. He should also be sure to pitch his tunes on the proper key. To pitch them too high or too low, cannot fail to impair the harmony and render the performance painful.

Note 3. The Minor Key is considered imperfect, and has this peculiarity, that the sixth and seventh of its ascending notes in the octave, are each a semitone higher than the same notes descending. The Minor Mode requires that whenever the

seventh of the Scale ascends to the eighth, it should be sharped.

13. The Chromatick Scale is formed by semitones only; and generally ascends by Sharps and descends by Flats.

14. In ascending and descending on the Chromatick Scale, there

are thirteen degrees.



Note. The Enharmonick Scale in modern musick, is a progression of quarter tones, or semitones divided by the Chromatick Scale, and is of little use in common vocal musick.

#### LESSON IX.

#### TRANSPOSITION AND MODULATION.

1. The transposition of the key, is the removal of a tune higher or lower on the Scale, than its natural place, by assuming another letter for the key-note, and adapting the semitones to it by means of signatures or accidentals, (that is, flats and sharps.)

2. Any letter or tone, of the Diatonick or Chromatick Scale, may be assumed as a key. The Minor key will always be found situated two degrees below or six degrees above the Major key.

#### EXAMPLES.





Note. The transposition of a tune may also be effected by the aid of Accidentals, as well as by change of Signature, but is then generally called Chromatick Modulation.

- 3. Modulation is forming a proper choice and variety of chords in harmony, or of sounds in melody, either for retaining, relinquishing or effecting a complete change of the key and mode.
- 4. Modulation is produced by the introduction of a new Flat, Sharp or Natural on the original scale. It is either natural or abrupt.

5. When each succeeding chord, and also the key and mode are nearly related to the preceding, the modulation is natural; but when those are foreign to the preceding one, the modulation is abrupt.







#### MANAGEMENT OF THE VOICE.

purpose of impressing on the mind of the pupil the various divisions of the notes, &c., is recommended.

that is, that they should be formed with a proper position of the organs of the throat, be clear and unobstructed, and free from all guttural, nasal, with the organs as before. In all the exercises on the monotone, and in the musick, who will, eventually, become competent to the task, following and other introductory singing lessons, care should be taken that all After scholars shall have practised any of the succeeding exercises, till they sounds he made as above directed.

in a week, during three months in a year, we are aware that teachers feel their In our "Hints to Teachers." at the commencement of this work, frequent limits so circumscribed, as to be obliged to pass rapidly from one subject to exercises in keeping time, and rehearsals in mere monotone sound, for the another, and often to bring a number of particulars into the same view. This may sometimes be successfully done; yet the result is more generally disastrous. The habits of pupils are but imperfectly formed, and often do they Great care should be taken to see that the pupils form their voices properly; become discouraged, and over-rate the difficulties of the art, or undervalue their own abilities.

Under such circumstances, permit us to recommend the monitorial system dental, or labial peculiarities. To aid the teacher in accomplishing this, we of instruction, so far as the rudiments and earlier practical lessons are conwill here remark, that the proper positions of the organs of the throat, which cerned. It has been tried, and with the happiest results. A school need not give modification to sounds, may be ascertained by the following experiment:- be regularly organized into classes,-let the teacher call for assistants just Let the pupils speak the letter a (as in awe) frequently, observing with care when and where he needs them, and act, himself, as superintendent in the the position of the organs of the throat while making the sound. The same mean time. This will fix the attention and secure the interest of the scholars: letter may then be pronounced in a singing manuer, keeping the organs as in and a half hour spent in this manner, each evening, during three months, will speaking. The letter l may then be added, forming the syllable la, and sounded effect wonders. This will also serve to raise up in every place leaders in

can sing them with ease by note, and beat the time correctly, their progress In country places, where Singing Schools are generally held but one night will be greatly facilitated by applying the lines which are placed beneath.





Glo - ry to thee, my God, this night, For all the bless-ings of the light; Keep me, O keep me, King of kings, Under the sha - dow of

#### EXERCISE II.

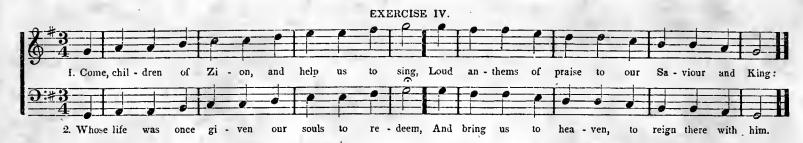


Come, thou Fount of eve - ry bless - ing, Tune my heart to sing thy praise; Streams of mer - cy ne - ver cea - sing, Call for songs of loud - est

#### EXERCISE III.



O come, loud anthems let us sing, Loud thanks to our AI - mighty King; For we our voices high should raise, When our salvation's Rock we praise.



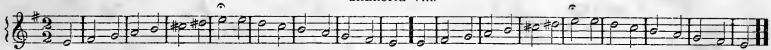


Great God, to thee my eve-ning song, With humble gra-ti-tude I raise; O let thy mer-cy tune my tongue, And fill my heart with lively praise.



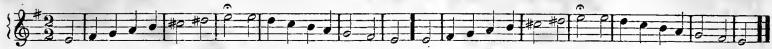






1. Sweet Spi - rit, if thy ai - ry sleep, Nor sees my tears, nor hears my sighs, O I will weep, in lux'-ry weep, Till the last heart's drop fills my eyes.

#### EXERCISE IX.



2. But if thy saint-ed soul can feel, And mingle in my mi - se - ry, Then, then, my breaking heart I'll seal, Thou shalt not hear one sigh from me.

#### EXERCISE X.



#### EXERCISE XI.



#### EXERCISE XII.



#### PRACTICAL REMARKS.

Proper attention to the preceding Rules and Remarks will enable the greeable harshness to the musick. They ought to consider that first attempts scale.

to enable him to sing with propriety and effect.

and the emotions they are intended to produce. His pronunciation and em- ance in the other.

phasis should be correct, and his articulation clear and distinct.

in a syllable its due proportion of sound, according to the most approved should deny their utility in reading, and instruct his pupils accordingly, would method of pronouncing it, and in making such a distinction between the syl-scarcely be farther astray. If the sense be dependent on their proper use lables of which words are composed, as that the ear shall, without difficulty, in the one instance, it is often obscured by the neglect of them in the other. acknowledge their number, and perceive at once, to which syllable each The principal pauses should be noticed with much care, not by a suspension consonants merely articulated, as in speech. Instructers frequently neglect any means, so difficult as is generally supposed. The vocalist of even mode-

learner to sing musick by note, and understand the structure of the musical are always, comparatively, unsuccessful; and that great things may be accomplished by industrious perseverance. When we say, that the consonants We will now direct the attention of the learner to some remarks calculated should be forcibly articulated; we should also add, that they should be more or less so, according to circumstances. The same rules will be found appli-The first object with the vocalist, after having learned to sing by note, cable to the purposes of musick, which govern the reader or speaker; and he should be to understand well the sentiment conveyed in the words he uses, who is not well instructed in the one, will seldom attain graceful perform-

Many teachers, also, disregard the pauses, while some go so far as to deny ARTICULATION, in singing, as in speaking, consists "in giving every letter the practicability of observing them in singing. The school-master who letter belongs." In strict propriety, the rowels only should be sung, and the in the movement, but by the occasional shortening of a note. Nor is this, by this subject, from an idea that uttering the consonants distinctly gives a disa- rate acquirements, who has, nevertheless, some correct ideas of expression,- embrace.

minent, the emotions which burned in the breast of the poet, whose strains and Hymns. he sings. If he would excel in his profession, let him study the words of his piece, their meaning and connexion, and the object of the writer, and then rated. Every one who has approached his Heavenly Father with feelings of suitableness to the words to be applied. It must be obvious to all, that the lought to be solemn and the time slow. The Swell, or pathetick Emphasis, same time ought not always to be sung in the same style, and that all Psalms on the strong parts of the measure, can be used with effect. and Hyppes ought not to receive the same execution. Each sentiment may require a variation in the performance.

Our lyrick poetry is usually made up of NARRATIVE, - DESCRIPTION, - Ano-

of performance is required in all these varieties.

moderate time.

unto, in as smooth, soft and delicate a manner as possible, as if loath to the psalm or hymn, as already described. leave off dwelling upon the delicious sound.

staccato manner, as if the heart was full of pleasurable emotions, and rap- up with proper estimation of the glorious qualities of the Supreme Being, tured feelings towards the great Being worshipped, and elastick and joyous

in uttering his praise.

who feels the force of his subject, and is in earnest to enlist the feelings of | In approaching our Great Cleator and Father, "in whom we live, and his antlience, will, imperceptibly, observe the pauses, in his effort to enforce the move, and have our being," as suppliants, we should not do it in spirited sentiment. The use of occasional directory terms in our hymn books, would and hurried strains. This would illy become a poor supplicant at the footgreatly aid most singers in their style of performance. Without them it will stool of Omnipotence, and is not the mode adopted in the approach of a son to generally be difficult to enable a whole Choir, or a majority of its members, its father, when desiring a benefit. In supplicatory pieces, very solemn muto observe the great varieties of character which their enpunciation should sick ought to be selected, and the performance be slow and plaintive. Affecttuoso is the term applied to describe this movement. Great errours are com-We have said that the vocalist ought to give utterance to, and make pro- mitted in the practical adaptation of musick to this description of Psalms

DEVOTIONAL pieces are still a different variety from those already enumeendearour to execute them in such a manner as will give them the most devotion, can form some idea, if he has considered the subject, what his mueffect. He ought also to study the character of the musick he sings, and its sical strains ought to be, when singing devotional pieces. The musick

Between the solo performer and the Choir there is a difference to be observed. The one is unbound by moods of time, or the exact volume of voice to be thrown into the performance. Some passages he hurries through with RATION and Praise.—Supplication,—Devotion, &c., &c. A different style impetuosity; in others, he is measured and heavy; in others, his voice gradually diminishes away: He also adds at pleasure any amount of grace NARRATIVE passages ought to be sung in a mode; ate tone of voice, and in notes and inflexions of voice, and is praised or censured, as he succeeds or fails in producing an effect. The Choir, on the contrary, is necessarily bound Description, when it is of the ordinary kind, ought to be of the same style; down to time, and to a degree of uniformity in the volume of voice. The but when it is of Heaven, the beatitudes of Deity, of his loveliness, or any time must be tolerably correct, in order to prevent confusion and discord, and, other of his benignant qualities, the performance ought to be in a soft and generally, moderately slow, in order to preserve that solemnity which betender manner—in a dolce style, as it is technically called—where each note comes the house of God, and the august Being worshipped. But it does not is dwelt upon to its utmost nominal length, and the succeeding note glided follow that it ought to be dull and insignd; but conformable to the spirit of

But, finally, our directions must be general. The best prompter, after Passages of Anoration and Praise ought to be performed in a spirited, all, is an honest, devotional and religious Heart. If it be right, and warmed who is alone worthy of our worship and praise, our exercises, with ordinary

care, will not be unacceptable to Him, nor useless to ourselves.

Adagio, or ad., -signifies the slowest time.

Ad libitum, or ad lib., -at pleasure.

Affettuoso, or af., -in a style of execution expressive of Forte, For., or f.,-loud. affection, tenderness, supplication, or deep emotion.

Air,-leading melody in a composition.

Atlegro, or al.,-a brisk and sprightly movement.

Atlegretto,-less quick than Allegro.

Alto,-in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies the Counter, or high Tenour.

Amoroso,-in a soft and delicate style.

Andante, or an., - with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro Harmony, an agreeable combination of musical sounds, movements.

Andantino,-quicker than Andante.

Authem, -a musical composition set to sacred prose.

Animato,-with animation and boldness. A tempo, or Tempo, -in the original time.

Base,-the lowest part in harmony.

Bis,-denotes a repetition of a passage in musick. Brilliante,-signifies that the movement is to be performed in a gay, showy and sparkling style.

Calando, -a diminution of time and sound, in general.

Cantabile,-elegant, graceful, melodious.

Choral, -is a peculiar composition of old Church style, slow movement, written in equal rithmen, (time.)

Chorus,—a composition or passage designed for all the Mezzo,—half; as, Mezzo forte, or MF,—half loud; Symphony, or Sym.,—a passage to be executed by instruvoices.

Chromatick,—a term given to accidental semitones. Coda,—the close of a composition, or an additional close.

Con,-with; as, Con Spirito,-with spirit; Con furia,with boldness; Con animato, - with expression, &c.

Crescendo, Cres., or \_\_\_\_, with an increasing sound. Da Capo, or D. C.,-close with the first strain.

Diminuendo, Dim., or \_\_\_\_, with a decreasing sound. Duetto, or Duet,-a piece of musick of but two parts. Dolce, or dl.,-tenderly, sweetly, gently.

Enharmonick, -a name for the quarter tone.

Expressive, or Expressione, -with expression.

Falsetto,-changing the voice from tenour to alto. Fine,-the end.

Fortissimo, FF., or ff.,—very loud.

Forzando, or fz,—the notes over which this term is placed, are to be holdly struck with strong emphasis.

Fugue, or Fuga,—a scientifick composition, in which Presto,—quick. one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Grave,-slow and solemn.

Grazioso,-graceful; a smooth and gentle style of execution, approaching to piano.

or different melodies, performed at the same time. Interlude,-an instrumental passage introduced between

two vocal passages.

Interval,-the distance between any two sounds. Largo, or la.,-the slowest degree of movement.

Larghetto,-quicker than Largo.

Legato, or te., -signifies that the notes of the passage are to be performed in a close, smooth and gliding manner. Lento,-slow, like Adagio.

Lentado,-gradually retarding.

Mastoso,-with fulness of tone and grandeur of expression.

Melody,-an agreeable succession of sounds.

Mezzo pia., or MP., -half soft.

Moderato, - between Andante and Allegro.

Motelto, -a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.

Non,-not; as, Non troppo presto,-not too quick. Oratorio, -a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture,-in dramatick musick is an instrumental composition, which serves as an introduction.

Orchestra,—the band of musical performers, or the place appropriated to their use.

Pastorale, -a composition generally written in 6-4 or 6-8 time, the style of which is soothing, tender and delicate.

Piano, Pia., P., or p., -soft.

Pianissimo, Pianiss., PP., or pp.,-very soft. Pomposo, -a grand and dignified style of performance.

Prestissimo,-very quick.

Primo,-the first or leading part.

Quartetto, -a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, - musick composed in five parts, each of which occasionally takes the leading melody.

Recitative,—a sort of style which resembles speaking. Secondo,-the second part.

Semi-Chorus,-half the choir or voices.

Siciliano, - a composition written in 6-4 or 6-8 time, to be performed in a slow and graceful manner.

Soave,-agreeable, pleasing.

Solo,—a composition or passage designed for a single voice or instrument.

Soprano,-the Treble or higher voice part.

Sostenuto, - sustaining the sounds to the utmost of their nominal length.

Spirituoso, or Con Spirito,-with spirit.

Staccato,-the opposite to Legato; requiring a short, articulate, and distinct style of performance.

ments, while the vocal performers are silent.

Tasto Solo, or T. S., -denotes that the movement should be performed with no other chords than Unisons and Octaves.

Tenore, or Tenour,-a high male voice; the third part in compositions for four parts,—(the upper part in this book.)

Trio-a composition for three voices.

Tutti,-full, or all together. Vigoroso,-with energy.

Vivace,-in a brisk and sprightly manner.

Volti,-turn over.

# EVANGELICAL MUSICK;

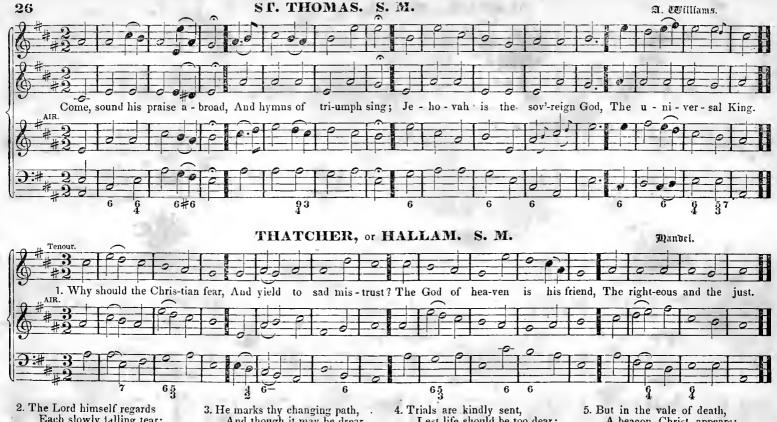
OR,

## THE SACRED MINSTREL AND SACRED HARP UNITED.









2. The Lord himself regards

Each slowly talling tear;
"He does not willingly afflict,"

Then why should Christians fear!

B. He marks thy changing path,
And though it may be drear,
Does he not send a beacon's light?
Then why, believers, fear?

I. Trials are kindly sent,

Lest life should be too dear;

Sorrow cuts loose the ties of earth,

The pilgrim need not fear.

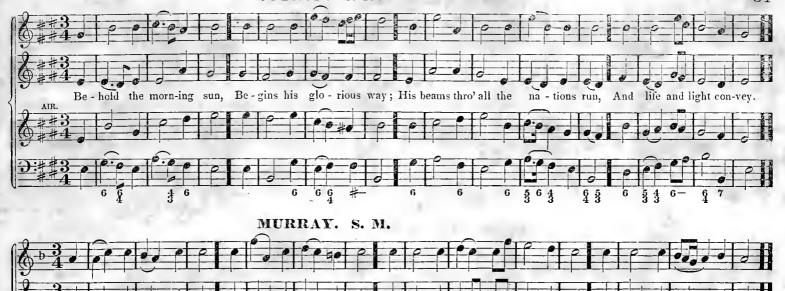
But in the vale of death, A beacon, Christ, appears; O! while we keep our eyes on Him, We'll sing farewell to fear. н.м















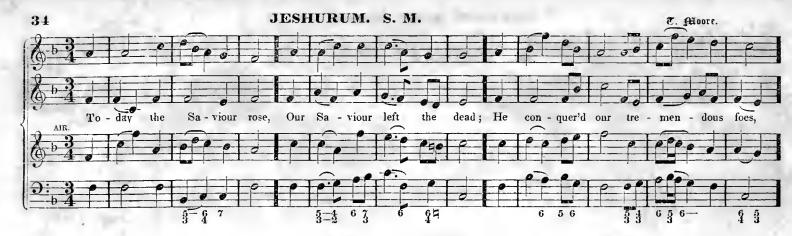
mpl. See how the morning sun Pursues his shining way, And wide proclaims his Maker's praise, And to its Great Original With every bright'ning ray.

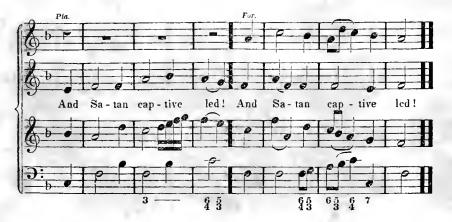
cr 2. Thus would my rising soul, Its heavenly parent sing, The humble tribute bring.

Beneath his guardian care; I slept, and I awoke and found My kind preserver near.

Devote, O Lord, to thee; And in thy service I would spend A long eternity. SCOTT.



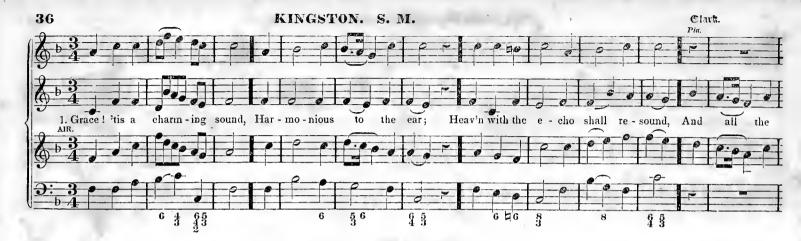




REJOICING IN OUR REDEEMER.

- Now let our voices join
   To form a sacred song;
   Ye pilgrims, in Jehovah's ways
   With musick pass along.
- 2. How straight the path appears,
  How open and how fair!
  No lurking gins t' entrap our feet,
  No fierce destroyer there.
- 3. But flowers of Paradise
  In rich profusion spring;
  The Sun of glory gilds the path,
  And dear companions sing.
- All honour to his name, Who marks the shining way,— To him who leads the wand'rers on To realms of endless day.







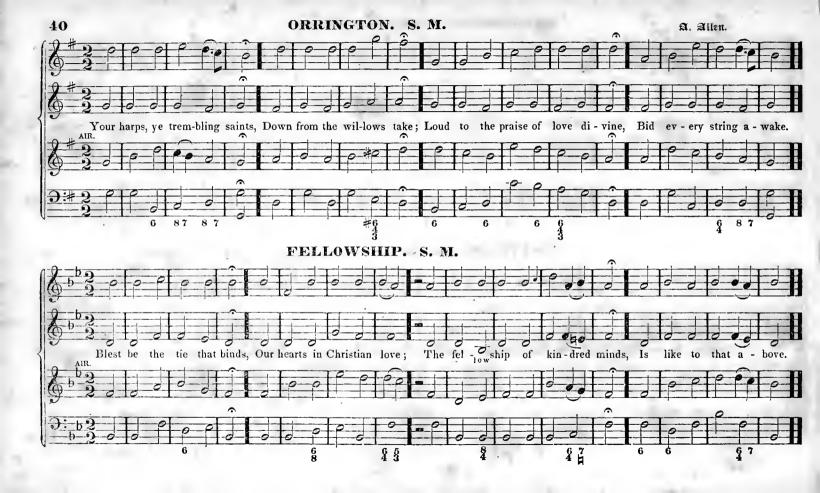
- Grace first contrived the way
   To save rebellious man;
   And all the steps that grace display,
   Which drew the wondrous plan.
- 3. Grace led my roving feet
  To tread the heavenly road;
  And new supplies each hour I meet,
  While pressing on to God.
- Grace all the work shall crown Through everlasting days;
   It lays in heav'n the topmost stone
  - And well deserves the praise.

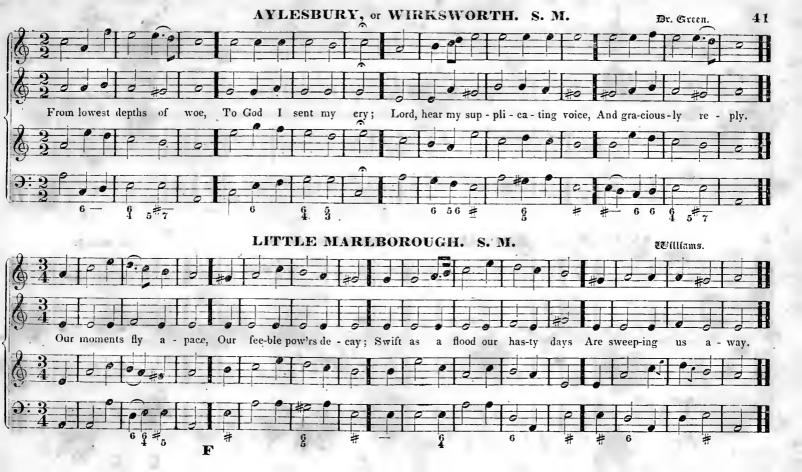
## THE DAY IS DRAWING NICH.

- The day is drawing nigh, Still brighter far than this, When converts like a cloud shall fly To seek the realms of bliss.
- What rapt'rous scenes of joy Shall burst upon our sight, When sinners up to Zion's hill, Like doves shall speed their flight.
- 3. Beneath thy balmy wing,
  O Sun of Righteousness,
  These happy souls shall sit and sing
  The wonders of thy grace















2. Our moments fly apace,
Our feeble powers decay;
Swift as a flood, our hasty days
Are sweeping us away.

3. Then, if our days must fly,
We'll keep their end in sight;
We'll spend them all in wisdom's way,
And let them speed their flight.

They'll waft us sooner o'er
 This life's tempestuous sea;
 Soon shall we reach the peaceful shore
 Of blest eternity.



2. So days, and years, and time,
Descending down to night,
Can thenceforth never more return
Back to the sphere of light.

Can never quit its gloom,
Until th' eternal morn shall wake
The slumber of the tomb.

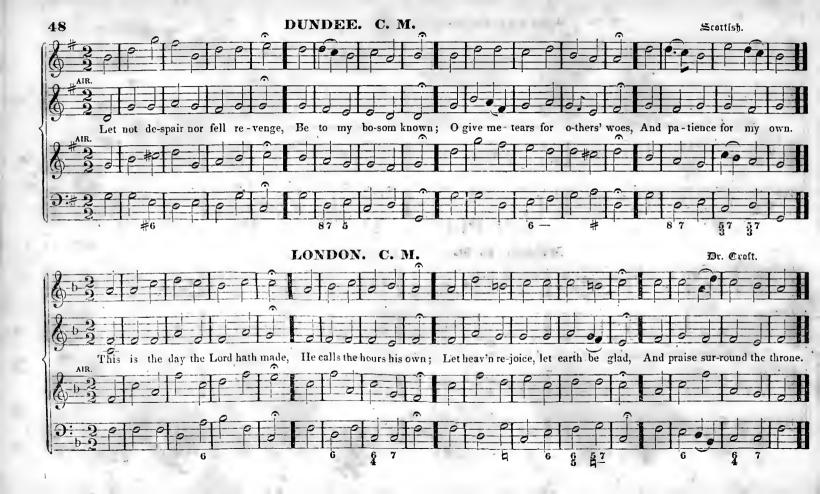
O, may I find in death
A hiding place with God,
Secure from woe and sin, till call'd
To share his bless'd abode!

Thro' toil, and care, and grief,
Till my appointed course is run,
And death shall bring relief.

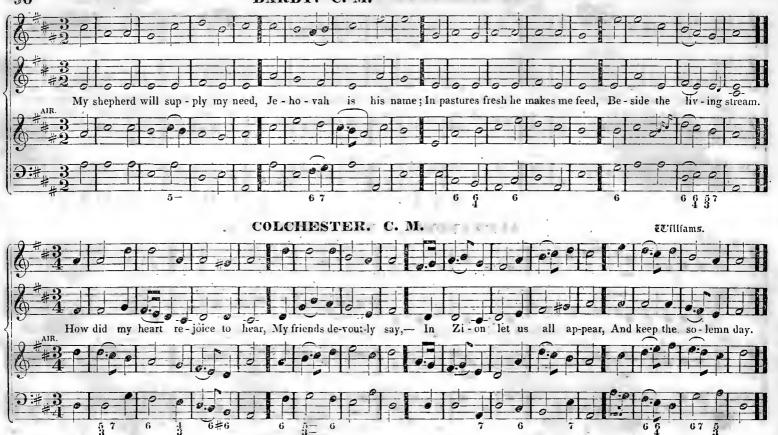






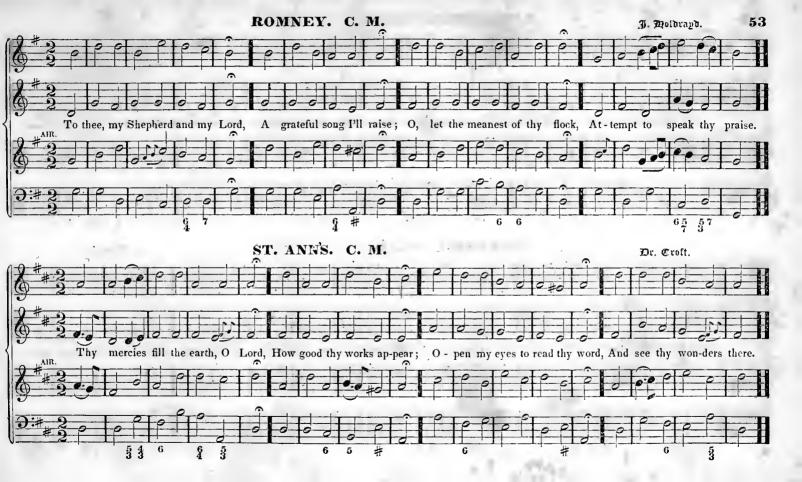




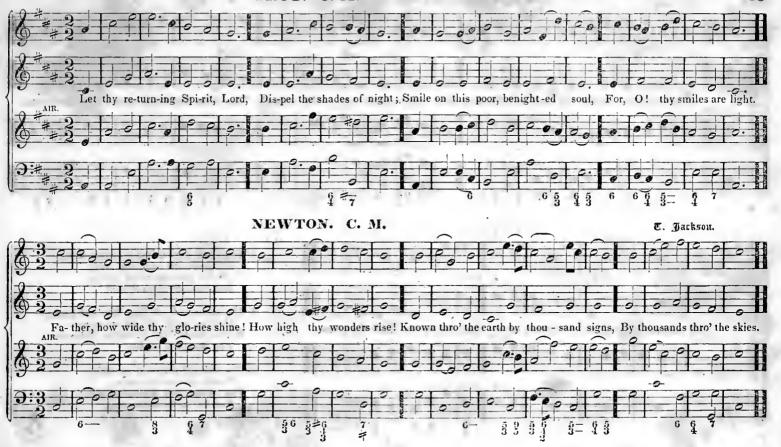




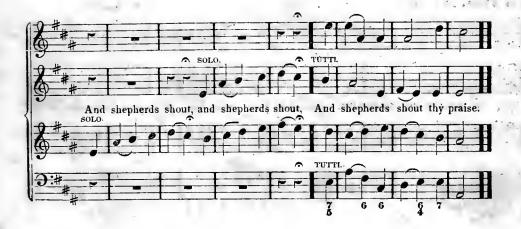












- 1. The Lord is good, the heavenly King, He makes the earth his care; Visits the pastures every spring, And bids the grass appear.
- 2. The times and seasons—days and hours,
  Heaven, earth, and air are thine;
  When clouds distil in fruitful showers,
  The Author is divine.
- 3. The soften'd ridges of the field
  Permit the corn to spring;
  The valleys rich provision yield,
  And all the labourers sing.



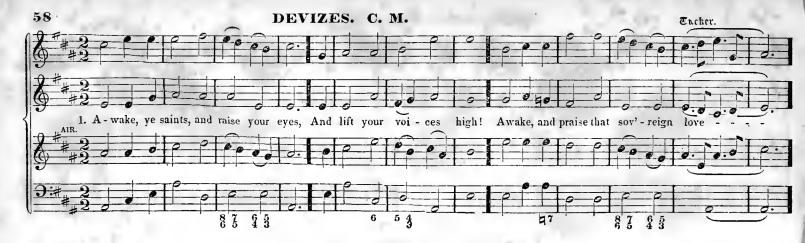
Awakes the kindling ray;
Unseals the eyelids of the morn,
And pours increasing day.

The heathen world in gloom!

O what a sun which broke this day

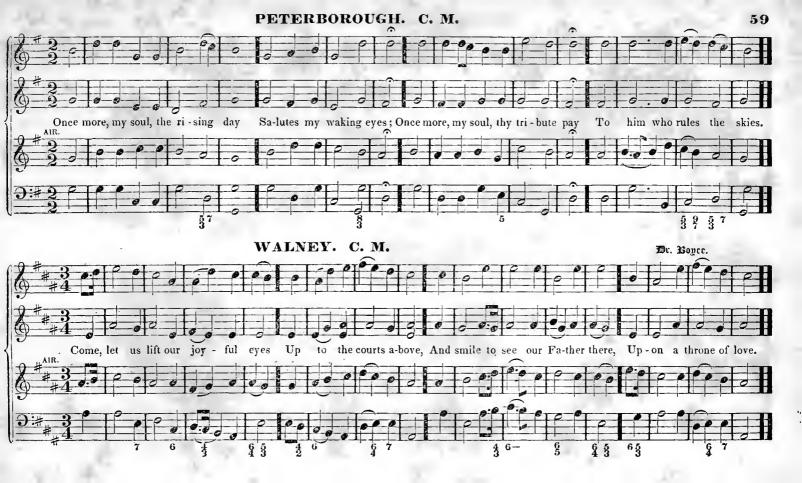
Triumphant from the tomb!

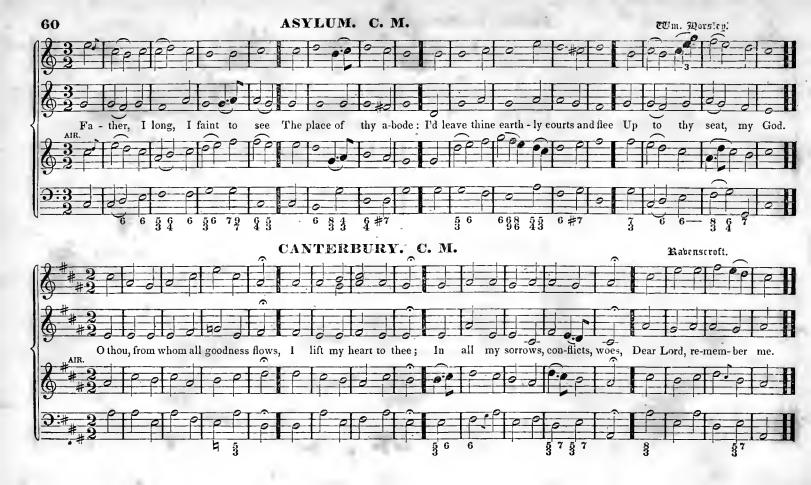
And loud hosannas sung; Let gladness dwell in every heart, And praise on every tongue. To hail this welcome morn, wings
Which scatters blessings from its
To nations yet unborn.

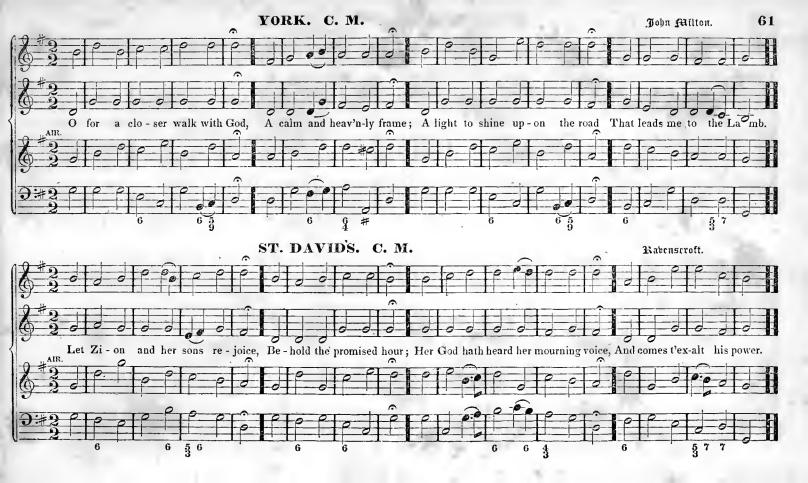




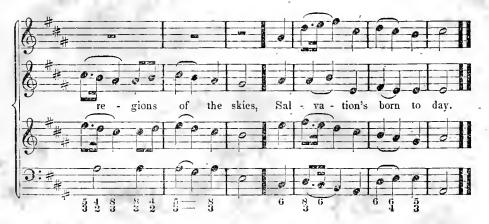
- Swift on the wings of time it flies,
   Each moment brings it near:
   Then gladly view each closing day,
   And each revolving year!
- Not many years their round shall run, Not many mornings rise, Ere all its glories stand reveal'd To our admiring eyes.
- Ye wheels of nature, speed your course;
   Ye mortal powers, decay;
   Fast as ye bring the night of death,
   Ye bring eternal day.
- 5. Then wake, ye saints, and raise your eyes,
  And lift your voices high!
  Awake, and praise that sov'reign love
  That shows salvation nigh.



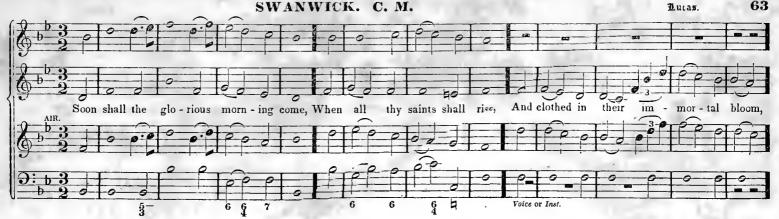








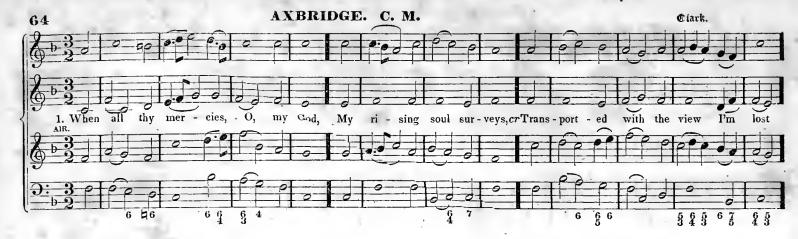
- 2. Jesus, the God whom angels fear,
  Comes down to dwell with you:
  To-day he makes his entrance here,
  But not as monarchs do.
- 3. "Go, shepherds, where the Infant lies, And see his humble throne;
  With tears of joy in all your eyes, Go, shepherds, kiss the Son."
- 4. Thus Gabriel sang—and straight around
  The heav'nly armies throng;
  They tune their harps to lofty sound,
  And thus conclude the song:—
- 5. "Glory to God, who reigns above, Let peace surround the earth; Mortals shall know their Maker's love, At their Redeemer's birth."





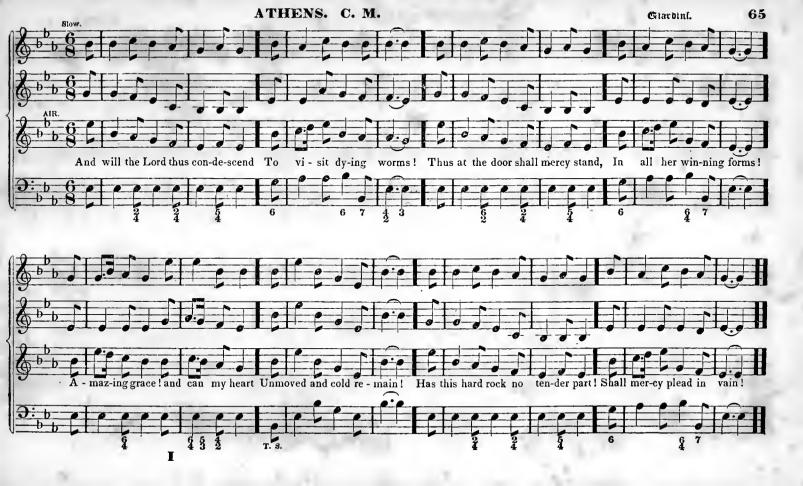
## EXHORTATION TO PRAISE.

- 1. Oh, praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim.
- 2. Exalt his power in songs of praise,
  And heartfelt homage bring; Ye ransom'd souls, his wond'rous grace, In hymns of triumph sing.
- 3. Great is the Lord-his sov'reign power, Above all gods is crown'd; To all his saints, in every age, His works of love abound.
- 4. Oh, praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim.





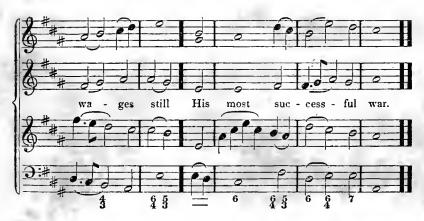
- 2. Unnumber'd comforts to my soul
  Thy tender care bestow'd,
  Before my infant heart conceived
  From whom those comforts flow'd.
- 3. When in the slippery paths of youth
  With heedless steps I ran,
  Thine arm, unseen, convey'd me safe,
  And led me up to man.
- 4. Ten thousand thousand precious gifts
  My daily thanks employ;
  Nor is the least a cheerful heart,
  That tastes those gifts with joy.
- Through every period of my life,
   Thy goodness I'll pursue;
   And after death, in distant worlds,
   The glorious theme renew.









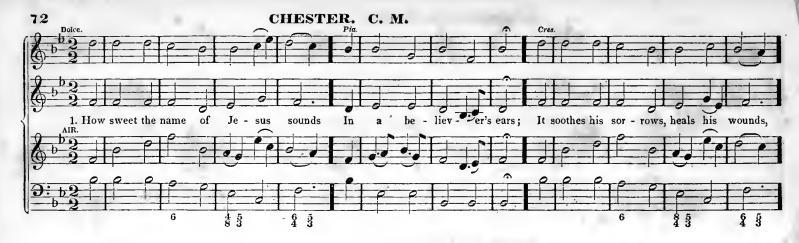


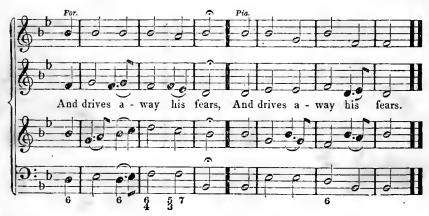
- 2. The calm retreat—the silent shade,
  With prayer and praise agree;
  And seem, by thy sweet bounty, made
  For those who follow thee.
- 3. There, if the Spirit touch the soul,
  And grace her mean abode,
  Oh! with what peace, and joy, and love,
  She communes with her God!
- 4. Author and guardian of my life,
  Sweet source of light divine,
  And—all harmonious names in one—
  My Saviour—thou art mine!
- 5. What thanks I owe thee! and what love! A boundless, endless store! Thy praise shall sound through realms above, When time shall be no more.





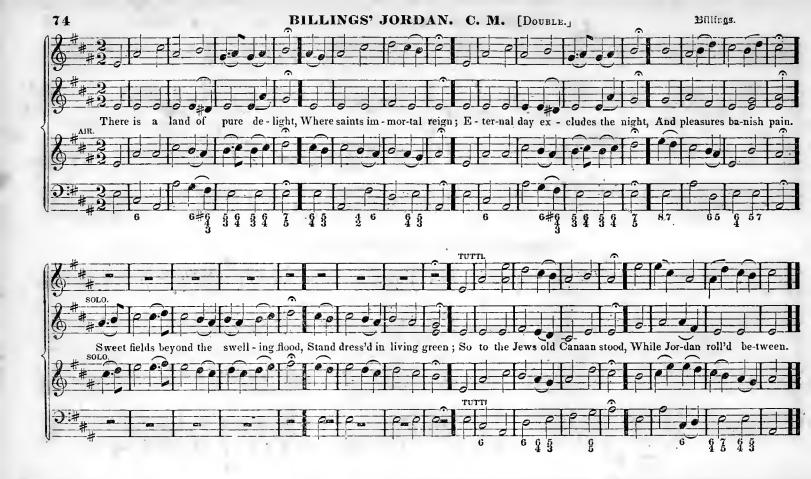






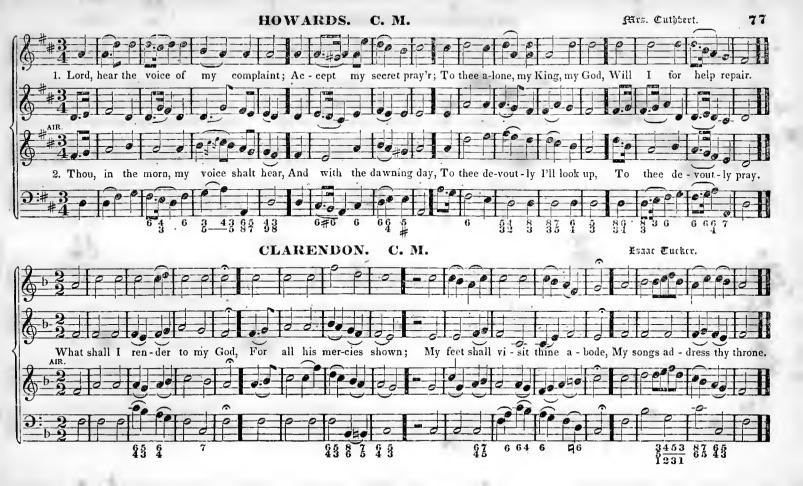
- 2. It makes the wounded spirit whole,
  And calms the troubled breast;
  'Tis manna to the hungry soul,
  And to the weary rest.
- 3. Weak is the effort of my heart,
  And cold my warmest thought,
  But when I see thee as thou art,
  I'll praise thee as I ought.
- 4. Till then I would thy love proclaim
  With every fleeting breath;
  And may the musick of thy name
  Refresh my soul in death.



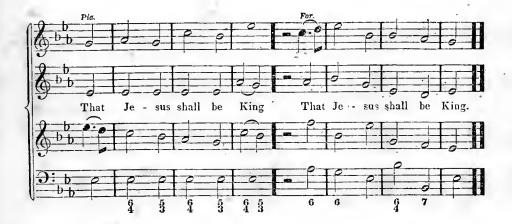






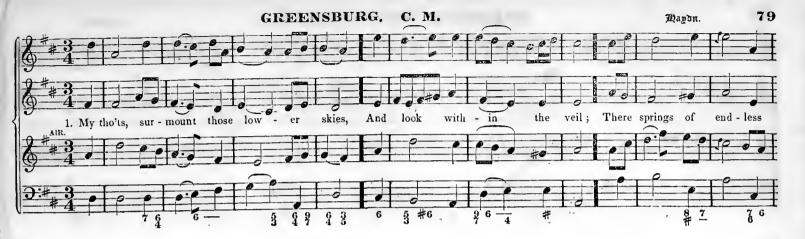


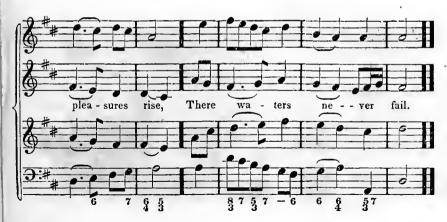




- 2. What though our enemy should rise,
  And hosts of agents bring,
  Thy word our fainting strength renews;
  Our Saviour shall be King.
- 3. The Heathens shall destroy their gods, And Jesus' praise shall ring Throughout a world, which once despised But then shall hail him King.
- 4. And He, who once on Calvary groan'd,
  Of death, once felt the sting,
  Now reigns throughout the hosts of heaven,
  And o'er his saints, a King.
- Soon shall he come, and earth shall bow, And all shall tribute bring;
   Soon the redeem'd on earth shall soar To heaven, where Christ is King.

H. M.





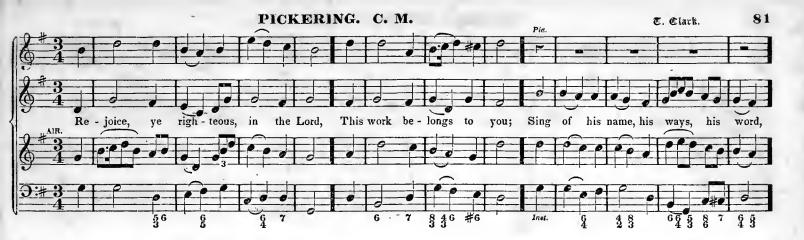
- There I behold, with sweet delight,
   The blessed Three in one;
   And strong affections fix my sight
   On God's incarnate Son.
- 3. His promise stands forever firm,
  His grace shall ne'er depart;
  He binds my name upon his arm,
  And seals it on his heart.
- 4. Light are the pains that nature brings,
  How short our sorrows are,
  When with eternal future things
  The present we compare!
- I would not be a stranger still
   To that celestial place,
   Where I forever hope to dwell,
   Near my Redeemer's face.



- 2. "Worthy the Lamb that died"—they cry,
  "To be exalted thus:"—
  - "Worthy the Lamb"—our lips reply, "For he was slain for us."
- 3. Let all that dwell above the sky, And air, and earth, and seas, Conspire to lift thy glories high, And speak thine endless praise.
- The whole creation join in one,
   To bless the sacred name
   Of him who sits upon the throne,
   And to adore the Lamb.

## PROTHERLY LOVE.

- 1. Lo! what an entertaining sight
  Those friendly brethren prove,
  Whose cheerful hearts in bands unite,
  Of harmony and love!
- Where streams of bliss, from Christ the spring, Descend to every soul;
   And heavenly peace, with balmy wing,
   Shades and bedews the whole.
- 'Tis pleasant as the morning dews
   That fall on Zion's hill,
   Where God his mildest glory shows,
   And makes his grace distil.





SEEKING THE PRESENCE OF GOD.

- Come, Lord, and warm each languid heart, Inspire each lifeless tongue;
   And let the joys of heaven impart Their influence to our song.
- Come, Lord, thy love alone can raise
   In us the heav'rly flame;
   Then shall our lips resound thy praise,
   Our hearts adore thy name.
- 3. Dear Saviour, let thy glory shine, And fill thy dwellings here, Till life, and love, and joy divine, A heaven on earth appear.





<sup>\*</sup> This tune is also known by the names, "Pleyel's Hymn Second," "Retirement," and "Devotion."

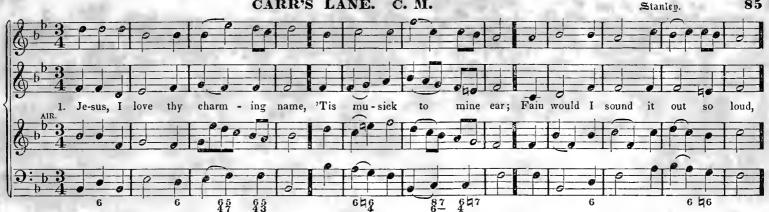






- 2. There everlasting spring abides,
  And never with ring flowers;
  Death, like a narrow sea, divides
  This heavenly land from ours.
- Sweet fields beyond the swelling flood, Stand dress'd in living green;
   So to the Jews old Canaan stood, While Jordan roll'd between.
- m 4. But timorous mortals start and shrink, To cross this narrow sea; And linger, shivering on the brink, And fear to launch away.
- af 5. O! could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love With unbeelouded eyes!
- 6. Could we but climb where Moses stood, And view the landscape o'er,
- Not Jordan's stream, nor death's cold flood, Should fright us from the shore.





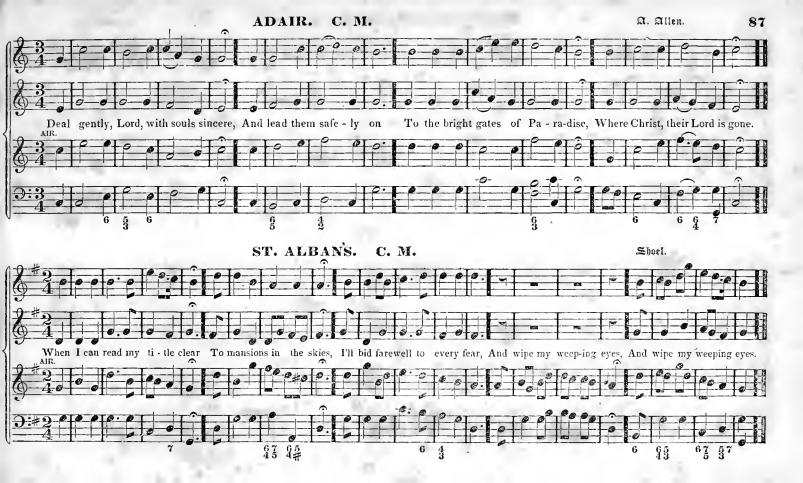


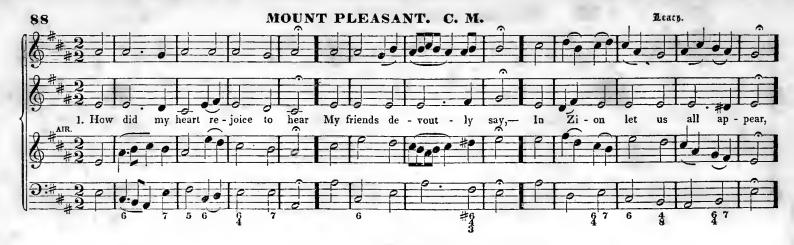
- 2. Yes, thou art precious to my soul, My joy, my hope, my trust; Jewels, to thee, are gaudy toys And gold is sordid dust.
- 3. All my capacious powers can wish, In thee most richly meet; Nor to mine eyes is light so dear, Nor friendship half so sweet.
- 4. Thy grace still dwells upon my heart, And sheds its fragrance there; The noblest balm of all its wounds, The cordial of its care.
- 5. I'll speak the honours of thy name With my last labouring breath; Then, speechless, clasp thee in mine arms, The antidote of death.



E. Praise nim, who faid his giory by,
For man's apostate race;
Praise him, who stoop'd to bleed and die,
And crown him 'Prince of Peace.'

 Ye nations, lay your weapons down, Let war forever cease; Immanuel for your Sov'reign own, And crown him, 'Prince of Peace.' We soon shall reach the heav'nly shore,
 To view his lovely face;
 His name forever to adore,
 And crown him 'Prince of Peace.'







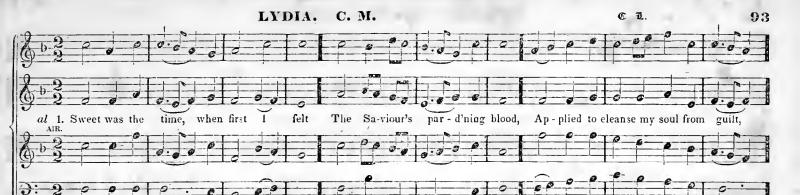
- 2. I love her gates, I love the road;
  The church, adorn'd with grace,
  Stands like a palace, built for God,
  To show his milder face.
- 3. Up to her courts, with joy unknown,
  The holy tribes repair;
  The Son of David holds his throne,
  And sits in judgment there.
- Peace be within this sacred place, And joy, a constant guest;
   With holy gifts, and heavenly grace, Be her attendants blest!
- My soul shall pray for Zion still,
   While life or breath remains;
   There my best friends, my kindred, dwell,
   There God, my Saviour, reigns.

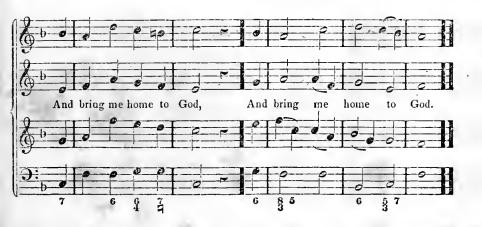




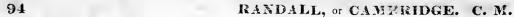








- Soon as the morn the light reveal'd,
   His praises tuned my tongue;
   And when the evening shades prevail'd,
   His love was all my song.
- In vain the tempter spread his wiles,
   The world no more could charm;
   I lived upon my Saviour's smiles,
   And lean'd upon his arm.
- 4. In prayer my soul drew near the Lord, And saw his glory shine; And when I read his holy word, I call'd each promise mine.



Dr. Mandall.





\*CHRIST OUR CONQUEROR.

- I. Forever blessed be the Lord, My Saviour and my Shield; He sends his Spirit with his word, To arm me for the field.
- 2. When sin and hell their force unite. He makes my soul his care; Instructs me in the heav'nly fight, And guards me through the war.
- 3. A friend and helper so divine My fainting hope shall raise; He makes the glorious victory mine, And his shall be the praise.



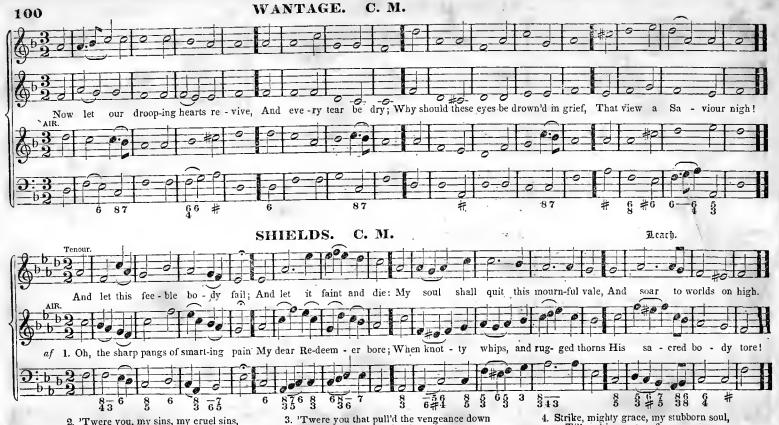




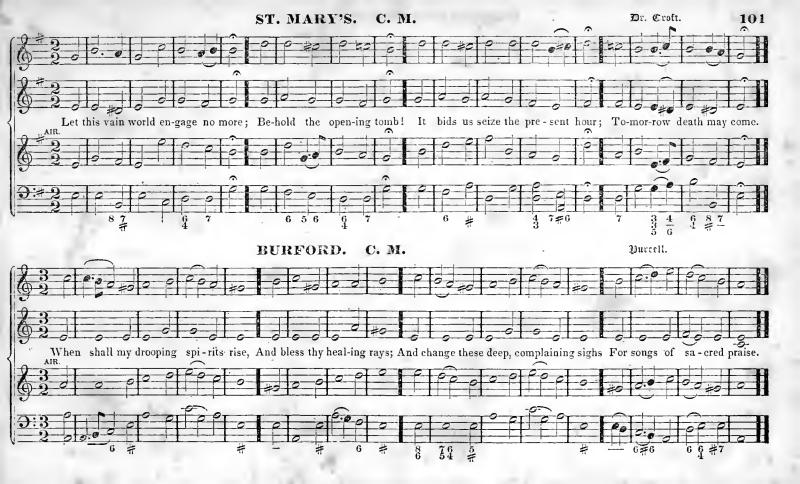


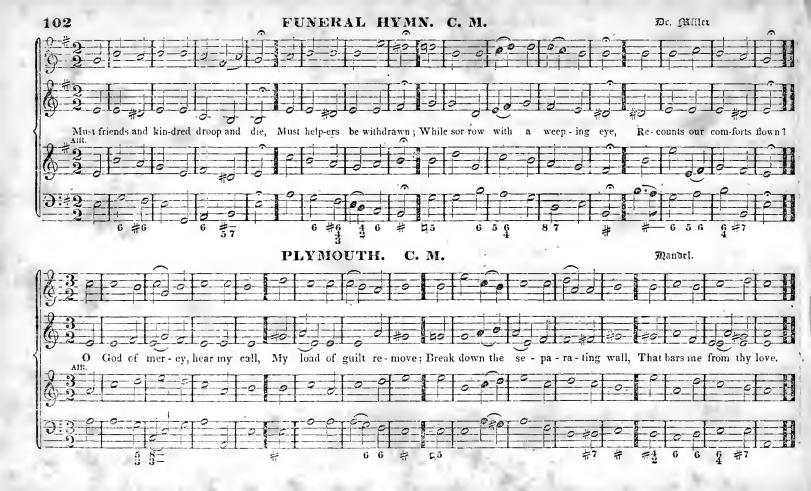






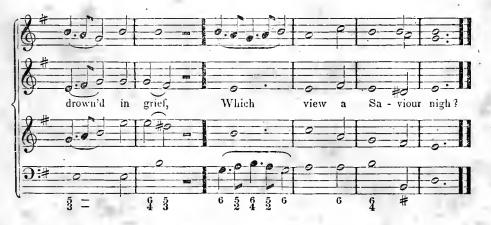
 'Twere you, my sins, my cruel sins, His chief tormentors were; Each of my crimes became a nail, And unbelief the spear.  'Twere you that pull'd the vengeance down Upon his guiltless head; Break, break, my heart, oh, burst, mine eyes, And let my sorrows bleed.  Strike, mighty grace, my stubborn soul, Till melting waters flow, And deep repentance drown mine eyes, In undissembled woe.











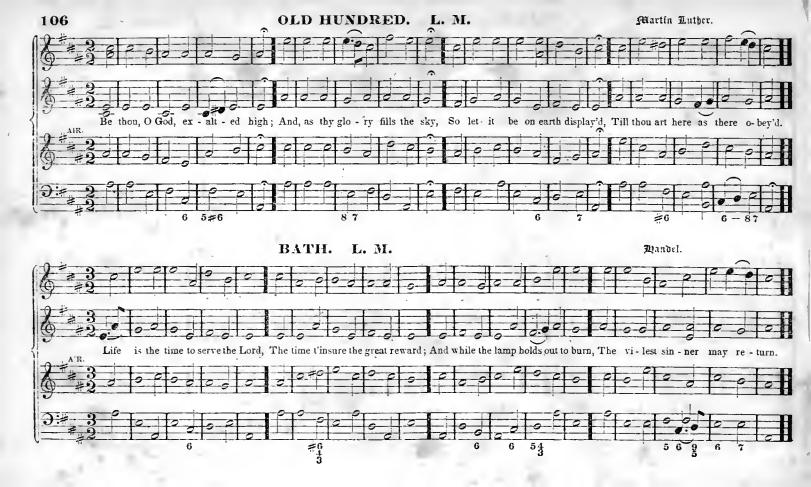
- 2. Th'eternal Shepherd still survives, New comfort to impart; His eye still guides us, and his voice Still animates our hearts.
- an 3. 'Lo, I am with you!' saith the Lord;
  'My Church shall safe abide:
  For I will ne'er forsake my own,
  Whose souls in me confide.'
  - 4. Through every scene of life and death,
    This promise is our trust;
    cr And this shall be our children's song,
    dim When we are cold in dust.

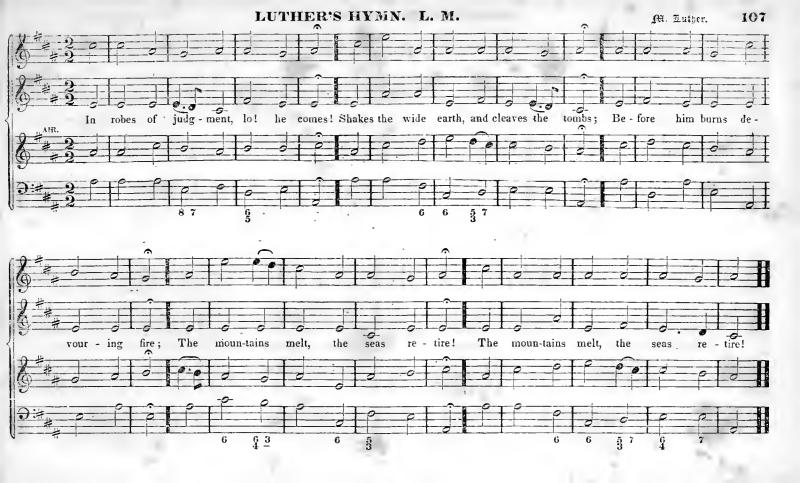




Oh, shall not warmer accents tell
 The gratitude we owe,
 To Him who died, our fears to quell,
 Our more than orphan's wee!

af 3. While yet his anguish'd sonl survey'd Those pangs he would not flee, What love his latest words display'd— 'Meet, and remember me!'  Remember, thec! thy death, thy shame, Our sinful hearts to share!
 O memory! leave no other name But his recorded there.

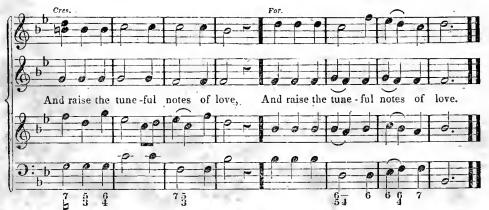








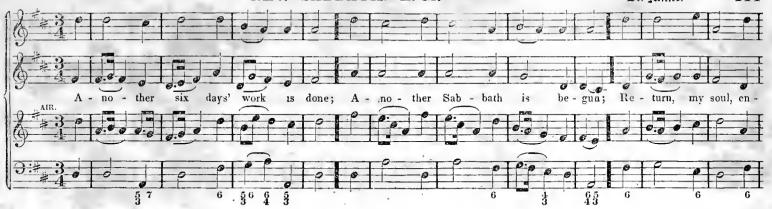




## GENERAL PRAISE TO GOD.

- di 1. My heart is fix'd on thee, my God, Thy sacred truth I'll spread abroad; My soul shall rest on thee alone, And make thy loving-kindness known.
- cr 2. Awake, my glory—wake, my lyre, To songs of praise my tongue inspire; With morning's earliest dawn arise, And swell your musick to the skies.
- di 3. With those who in thy grace abound,
  I'll spread thy fame the earth around;
  Till every land, with thankful voice,
  Shall in thy holy name rejoice.







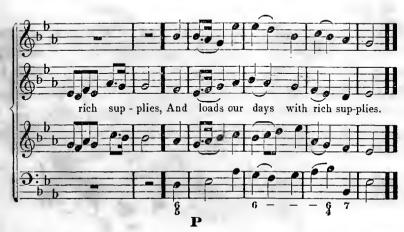
- 2. O that our thoughts and thanks may rise
  As grateful incense to the skies;
  And draw from heaven that sweet repose
  Which none but he that feels it knows,
- 3. This heavenly calm within the breast,
  Is the dear pledge of glorious rest,
  Which for the church of God remains,—
  The end of cares, the end of pains.
- 4. In holy duties let the day, In holy pleasures pass away; How sweet a Sabbath thus to spend, In hope of one that ne'er shall end!





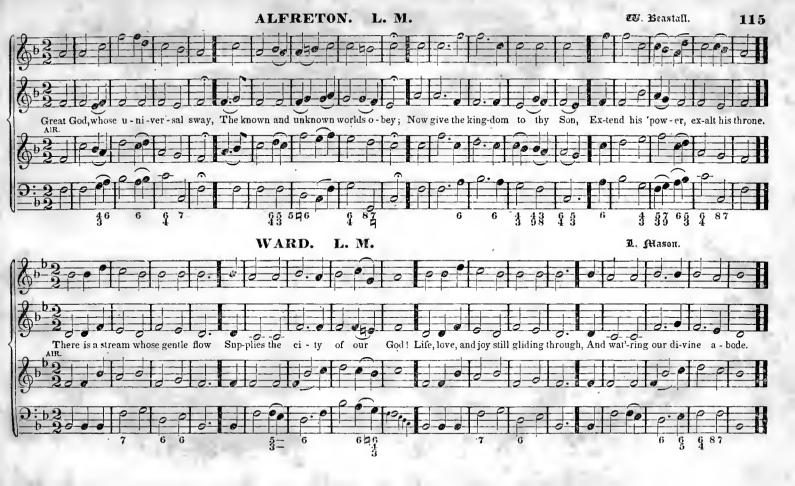
- Kingdoms and thrones to God belong;
   Crown him, ye nations, in your song:
   His wondrous name and power rehearse;
   His honours shall enrich your verse.
- 3. His thunders echo through the sky,
  His name, Jehovah, sounds on high:
  Praise him aloud, ye sons of grace;
  Ye saints, rejoice before his face.
- 4. God is our shield—our joy, our rest;
  God is our King—proclaim him blest;
  When terrors rise—when nations faint,
  He is the strength of every saint.

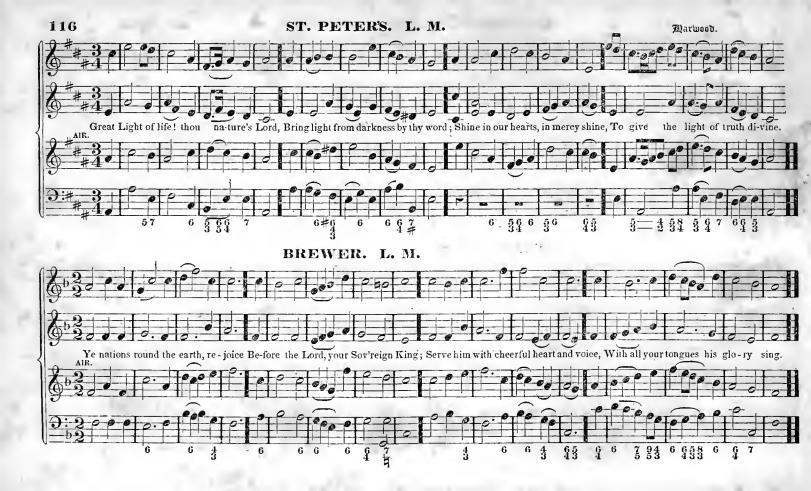


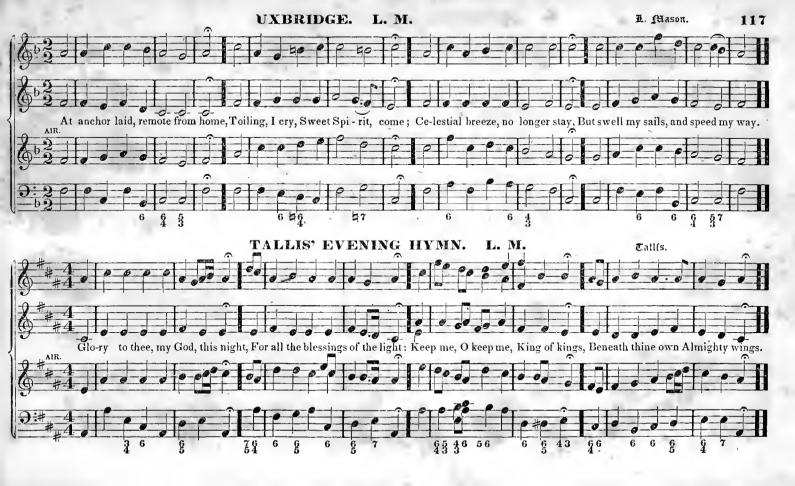


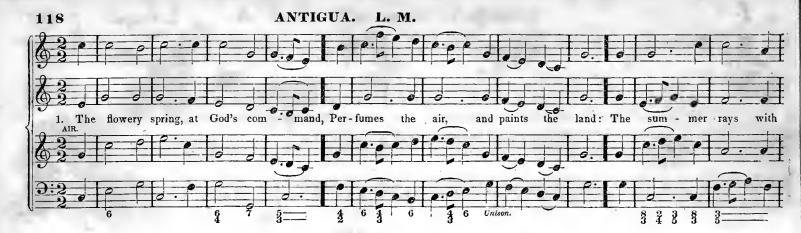
- 2. He sends the sun his circuit round,
  To cheer the fruits, to warm the ground;
  He bids the clouds with plenteous rain
  Refresh the thirsty earth again.
- 3. 'Tis to his care we owe our breath,
  And all our near escapes from death:
  Safety and health to God helong;
  He heals the weak, and guards the strong.
- 4. He makes the saint and sinner prove The common blessings of his love; But the wide difference that remains Is endless joy, or endless pains

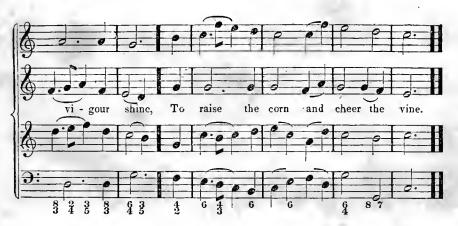








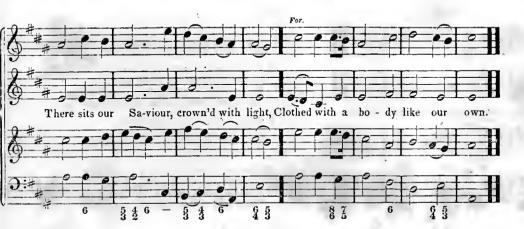




- 2. His hand in autumn richly pours, Through all her coasts, redundant stores; And winters, soften'd by his care, No more the face of horrour wear.
- 3. The changing seasons, months, and days
  Demand successive songs of praise;
  And be the cheerful homage paid,
  With morning light, and evening shade.
- 4. And oh, may each harmonious tongue In worlds unknown the praise prolong, And in those brighter courts adore, Where days and years revolve no mora







- Adoring saints around him stand, And thrones and powers before him fall; The God shines gracious through the man, And sheds bright glories on them all!
- 3. Oh, what amazing joys they feel,
  While to their golden harps they sing,
  And echo from each heavenly hill,
  The glorious triumphs of their King!
- 4. When shall the day, dear Lord, appear, That I shall mount to dwell above, And stand and how amidst them there, And view thy face—and sing thy love?





- 2. He lives—the everlasting God,
  That built the world—that spread the flood;
  The heavens, with all their host, he made,
  And the dark regions of the dead.
- 3. He guides our feet—he guards our way; His morning smiles adorn the day: He spreads the evening veil—and keeps The silent hours, while Israel sleeps.
- Israel—a name divinely blest,
   May rise secure—securely rest;
   Thy holy Guardian's wakeful eyes
   Admit no slumber nor surprise.
- 5. Long as I live I'll trust his power;
  Then in my last, departing hour,
  Angels, that trace the airy road,
  Shall bear me homeward to my God.

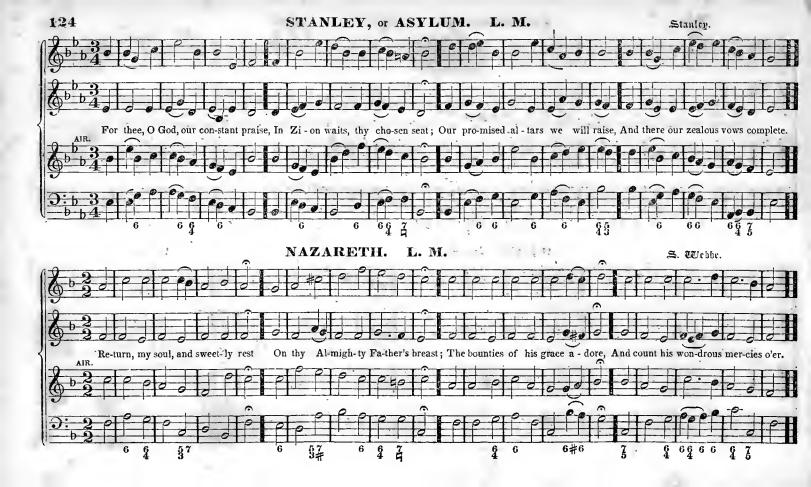




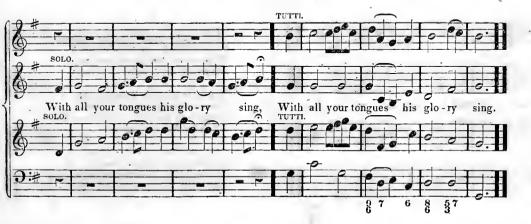


- How surely stablish d is thy throne!
   Which shall no change or period see;
   For thou, O Lord—and thou alone,
   Art God, from all eternity.
- 3. The floods, O Lord, lift up their voice,
  And toss their troubled waves on high;
  But God above can still their noise,
  And make the angry sea comply.
- 4. Through endless ages stands thy throne;
  Thy promise, Lord, is ever sure;
  The pure in heart—and they alone,
  Shall find their hope of heaven secure.









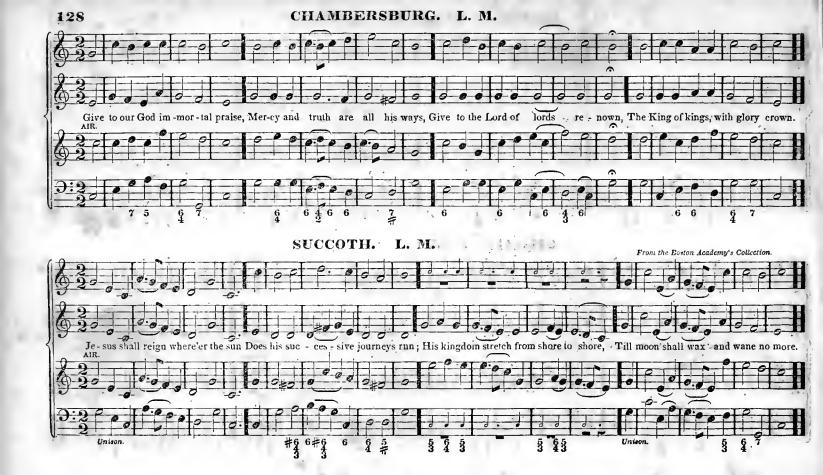
- 2. The Lord is God; 'tis he alone
  Doth life, and breath, and being give;
  We are his work, and not our own;
  The sheep that on his pastures live.
- 3. Enter his gates with songs of joy, With praises to his courts repair; And make it your divine employ To pay your thanks and honours there.
- 4. The Lord is good, the Lord is kind; Great is his grace, his mercy sure; And the whole race of man shall find His truth from age to age endure.



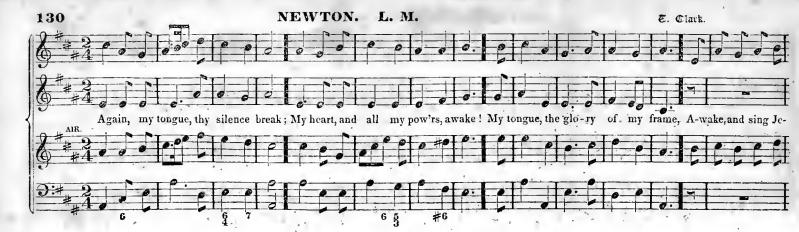


- 2. Who can his mighty deeds express, Not only vast—but numberless? What mortal eloquence can raise His tribute of immortal praise?
- 3. Extend to me that favour, Lord, Thou to thy chosen dost afford; When thou return'st to set them free, Let thy salvation visit me.
- O render thanks to God above,
   The object of eternal love;
   Whose mercy, firm through ages past
   Has stood, and shall forever last.







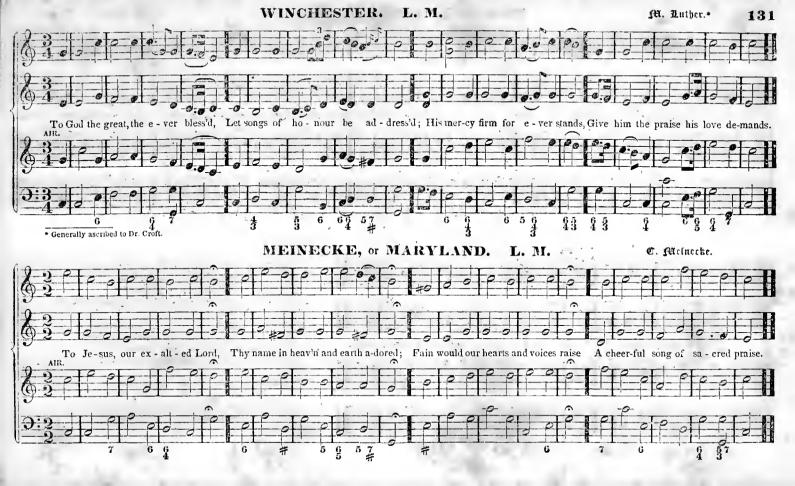


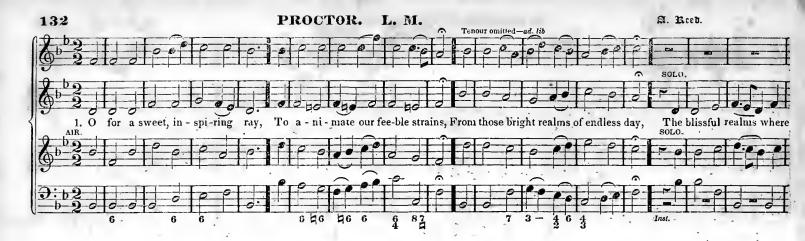


## MONTHLY CONCERT.

- 1. The trump of Israel's jubilee
  Shall sound aloud from Calvary;
  And bid the wand'ring exiles—"Come
  And find in Zion still a home."
- 2. Israel shall hear—that thrilling sound Shall reach to earth's remotest bound, And gather to that holy place The fugitives of Jacob's race.
- 3. Their exiled tribes shall yet return;
  Shall come to Calvary, and mourn;
  And bow'd beneath Messiah's sway,
  With willing hearts his rule obey.

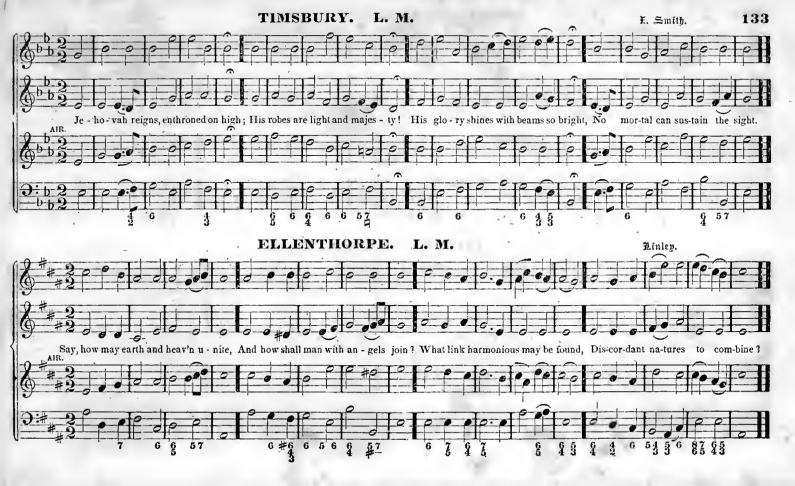
Hyde.

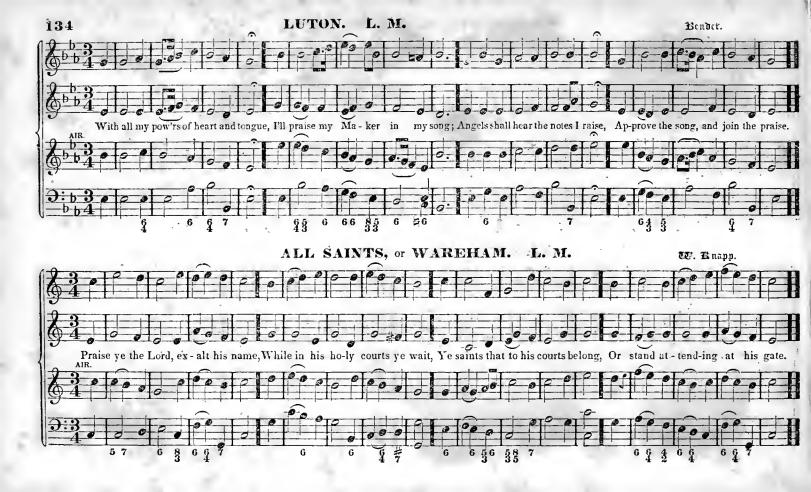






- 2. There, low before his glorious throne,
  Adoring saints and angels fall;
  And with delightful worship own
  His smile their bliss, their heaven, their all.
- 3. There, all the followers of the Lamb,
   Shall join at last the heavenly choir;
  O may the joy-inspiring theme
  Awake our faith and warm desire!
- 4. Dear Saviour, let thy Spirit seal
  Our interest in that blissful place;
  Till death remove this mortal veil,
  And we behold thy lovely face.







CASTLE STREET. L. M.

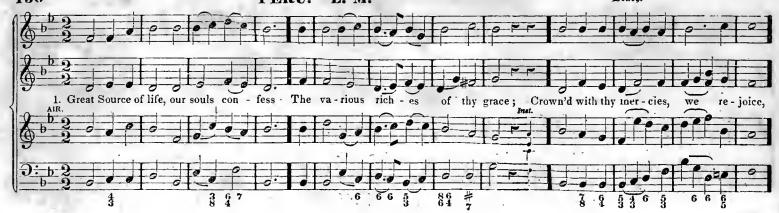


- 2. Thou art my rock-thy name alone The fortress where my hopes retreat: Oh make thy power and mercy known; To safety guide my wandering feet.
- 3. Blest be the Lord-for ever blest, Whose mercy bids my fear remove; Those sacred walls, which guard my rest Are his almighty power and love.
- 4. Ye humble souls, who seek his face, Let sacred courage fill your heart; Hope in the Lord—and trust his grace And he will heavenly strength impart.











- Thy tender hand restores our breath, When trembling on the verge of death; It gently wipes away our tears, And lengthens life to future years.
- 3. These lives are sacred to the Lord By thee upheld—by thee restored; And while our hours renew their race, We still would walk before thy face.
- 4. So, when our souls by thee are led
  Through unknown regions of the dead,
  With joy triumphant they shall move
  To seats of nobler life above.





L. M.

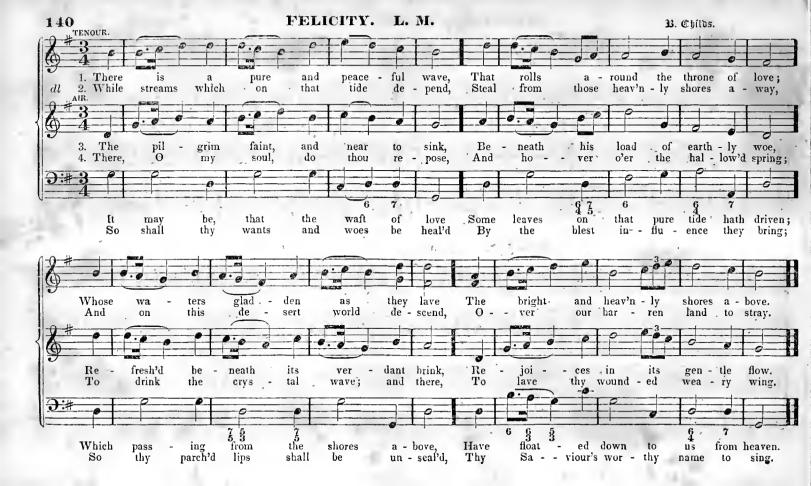


## HEAVEN SEEN BY FAITH.

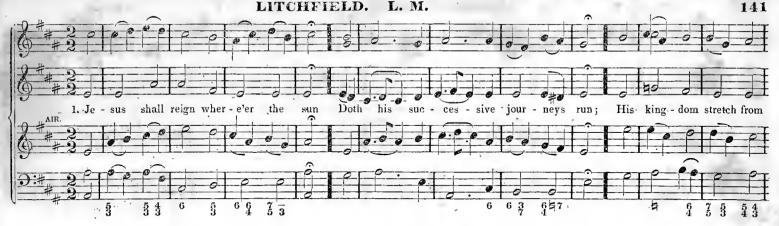
- 1. As when the weary trav'ler gains

  The height of some commanding hill,
  His heart revives, if o'er the plains
  He sees his home, though distant still:
- 2. So, when the Christian pilgrim views
  By faith his mansion in the skies,
  The sight his fainting strength renews,
  And wings his speed to reach the prize.
- 3. The hope of heaven his spirit cheers;
  No more he grieves for sorrows past;
  Nor any future conflict fears,
  So he may safe arrive at last.







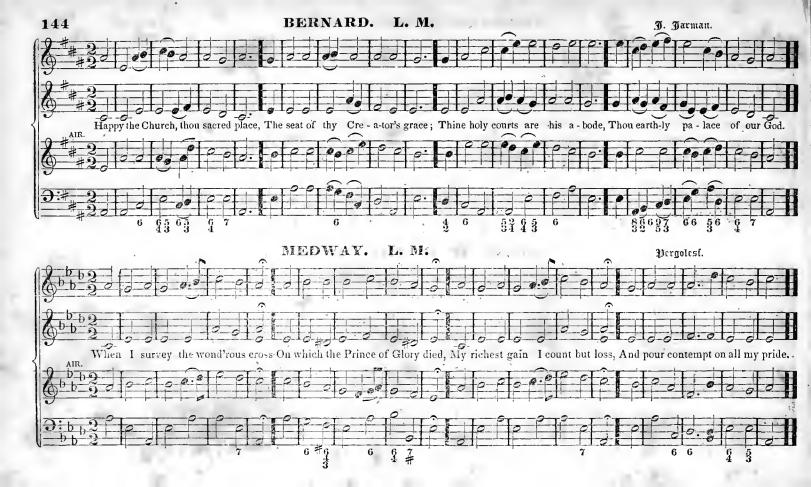


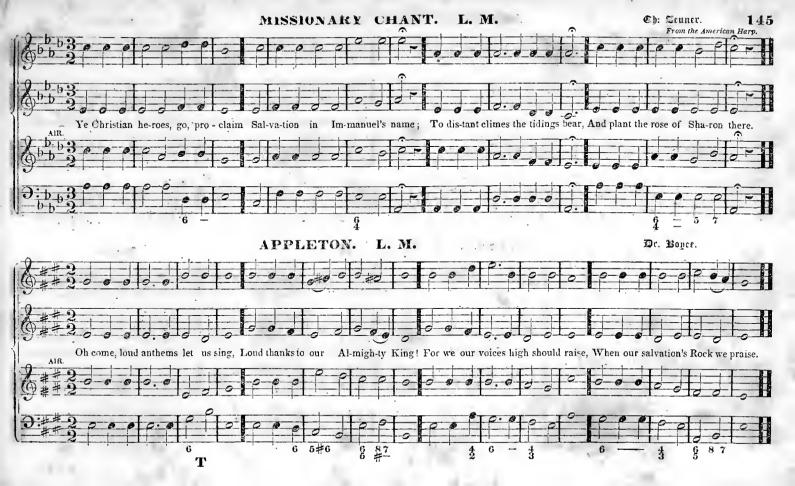


- 2. For him shall endless prayer be made. And praises throng to crown his head; His name, like sweet perfume, shall rise With every morning sacrifice.
- 3. People and realms of every tongue Dwell on his love with sweetest song; And infant voices shall proclaim Their early blessings on his name.
- 4. Blessings abound where'er he reigns,
  The joyful prisoner bursts his chains; The weary find eternal rest, And all the sons of want are blest.
- 5. Let every creature rise and bring Peculiar honours to our King: Angels descend with songs again And earth repeat the loud AMEN.







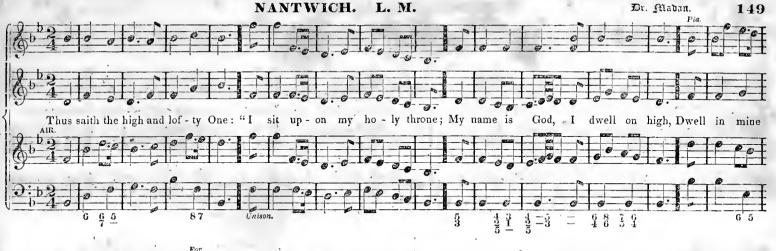




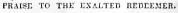






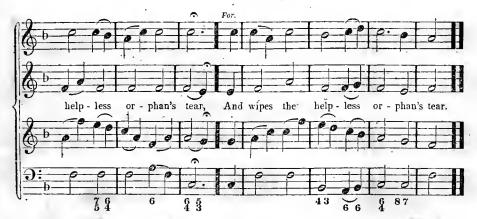


own e - ter - ni - ty, Dwell in mine own e - ter - ni - ty."



- al f 1. Shout, for the great Redeemer reigns, Through distant lands his triumph spread; Now, sinners, freed from Satan's chains, Own him their Saviour and their Head.
  - 2. Oh may his conquests still increase; Let every foe his power subdue! While angels celebrate his praise, Saints shall his growing glories show.
  - 3. Loud hallelujahs to the Lamb, From all below and all above; In lofty songs exalt his name, In songs as lasting as his love.

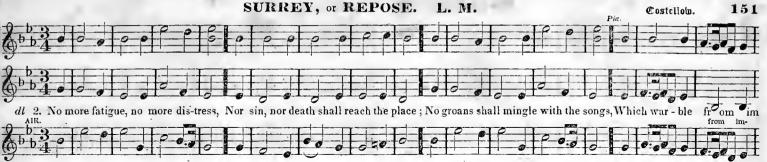




BLESSEDNESS OF FEARING AND OBEYING GOD.

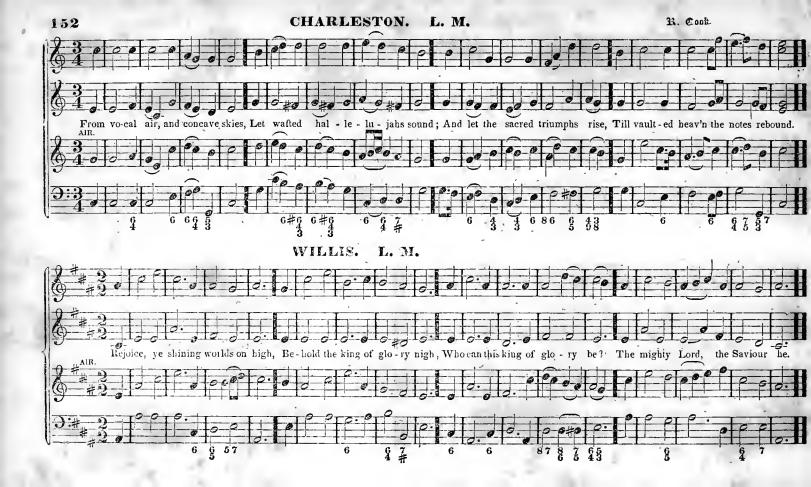
- al 1. Thrice happy man! who fears the Lord,
  Loves his commands—and trusts his word;
  Honour and peace his days attend,
  And blessings on his seed descend.
  - Compassion dwells upon his mind, To works of mercy still inclined; He lends the poor some present aid, Or gives them, not to be repaid.
  - 3. His spirit, fix'd upon the Lord,
    Draws heav'nly courage from his word;
    Amid the darkness light shall rise,
    To cheer his heart, and bless his eyes.
  - 4. He hath dispersed his alms abroad, His works are still before his God; His name on earth shall long remain, While envious sinners rage in vain.







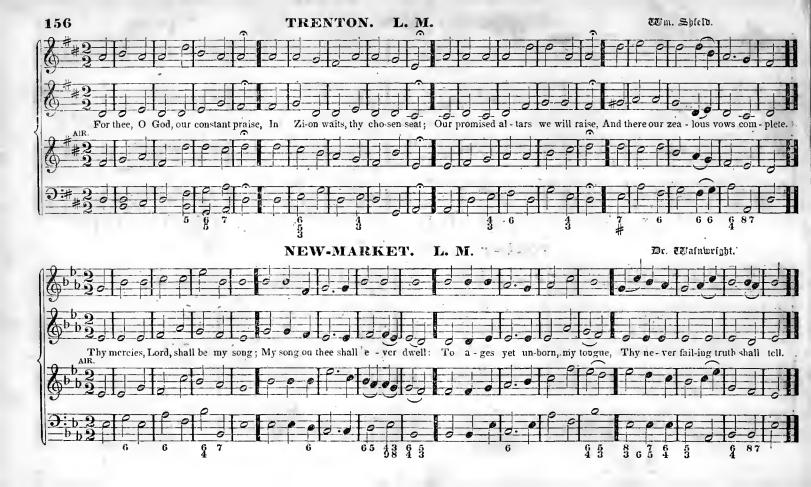
- al 1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.
  - 3. No rude alarms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun, But sacred, high, eternal noon.
  - 4. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.















- Recount his works in strains divine,
   His wondrous works, how bright they shine!
   Praise him for all his mighty deeds,
   Whose greatness all your praise exceeds.
- 3. Awake the trumpet's gladsome sound,
  To spread your sacred pleasure round;
  Awake each tongue—and strike each string,
  In lofty strains his glory sing.
- f 4. Let all, whom life and breath inspire,
  Attend, and join the blissful choir;
  But chiefly ye, who know his word,
  Adore, and love, and praise the Lord!





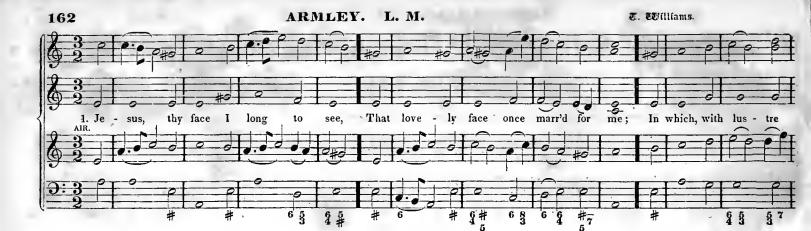


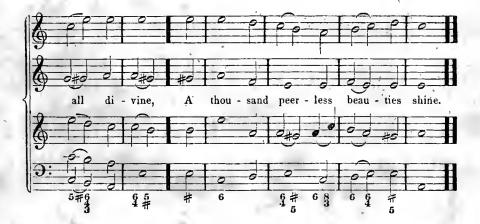


- 2. My crimes are great, but don't surpass The power and glory of thy grace; Great God, thy nature hath no bound, So let thy pardoning love be found.
- 3. My lips with shame my sins confess, Against thy law, against thy grace; Lord, should thy judgments grow severe, I am condemn'd, but thou art clear.
- 4. Yet saye a trembling sinner, Lord, Whose hope, still hovering round thy word, Would light on some sweet promise there, Some sure support against despair.



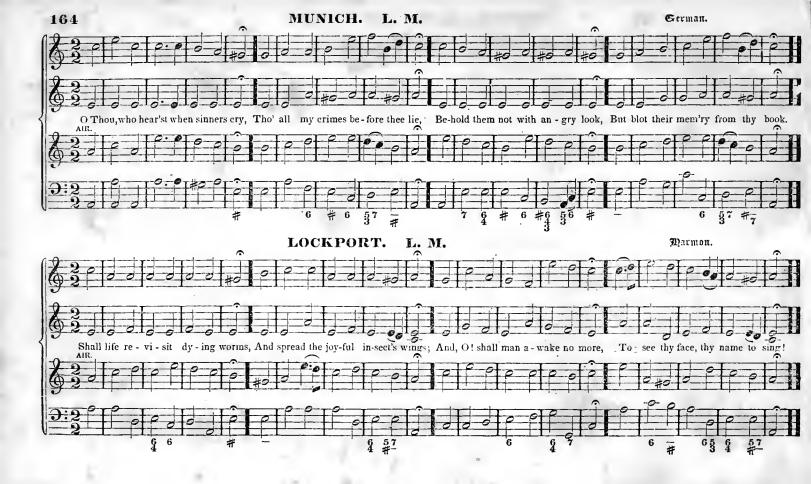




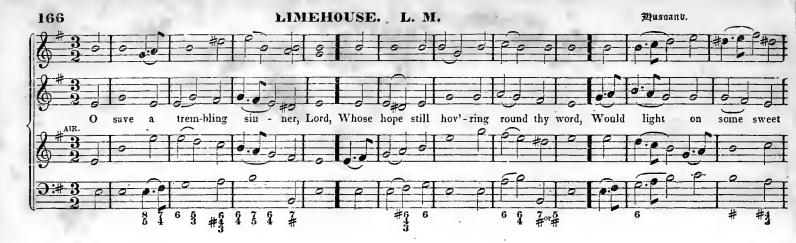


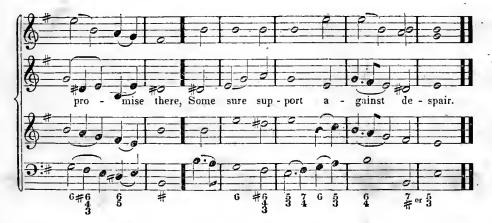
- 2. The transient visits of thy grace
  Make earth itself a pleasant place;
  And heav'n would be no heav'n to me,
  If I were parted, Lord, from thee.
- 3. To thee my fainting spirit flies, To thee my warm affections rise; For thee alone, I sigh and mourn, And anxious wait thy kind return.
- 4. One smile of thine, my heart can cheer;
  Prisons delight, if thou art there;
  In thine embrace I'll yield my breath,
  And triumph in the pangs of death.







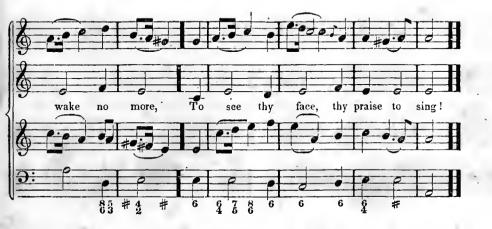




## RETURNING TO CHRIST.

- af 1. Ah! wretched, vile, ungrateful heart,
  That can from Jesus thus depart;
  Thus fond of trifles, yainly rove,
  Forgetful of a Saviour's love.
  - 2. Dear Le . to thee I now return,
    And at t. y feet repenting mourn,
    Here let me view t.y pardoning love,
    And never from thy sight remove.
  - 3. Oh, let thy love with sweet controul, Bind every passion of my soul; Bid every vain desire depart, And dwell forever in my heart.





## COLDNESS AND INCONSTANCY LAMENTED.

- 1. Dear Jesus, when, when shall it be, That I no more shall break with thee? When will this war of passion cease, And I enjoy a lasting peace?
- 2. Here I repent, and sin again; Sometimes revive, sometimes am slain; Slain with the same malignant dart, Which, oh! too often wounds thy heart.
- 3. When, gracious Lord, when shall it be, That I shall find my all in thee— The fullness of thy promise prove, And feast on thine eternal love?







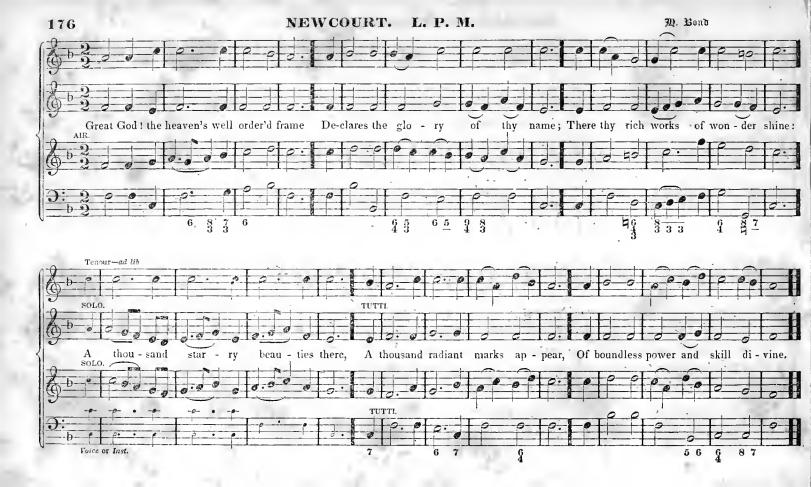


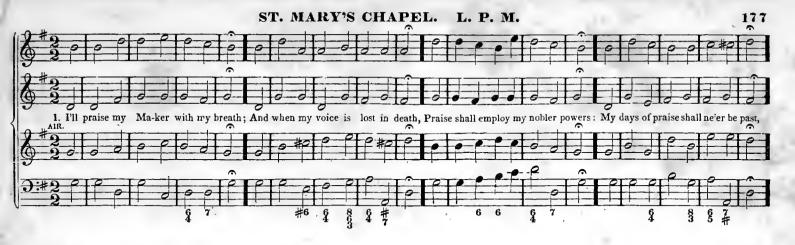


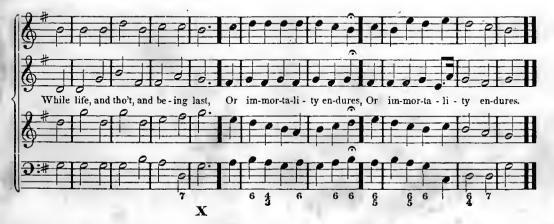








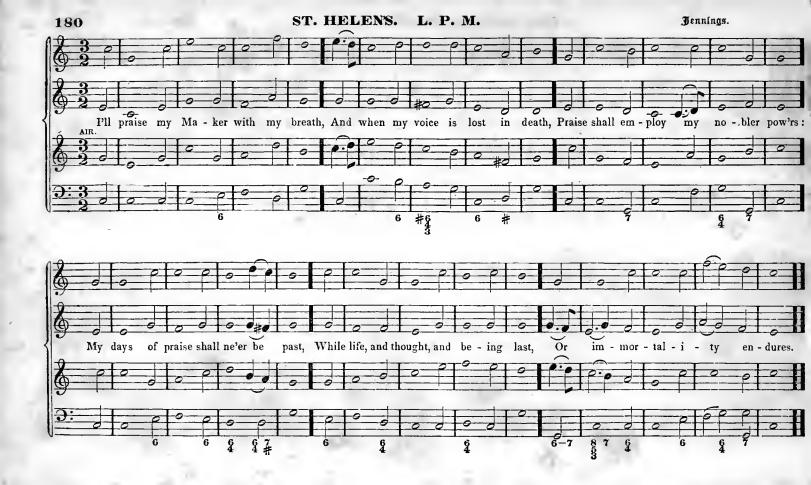




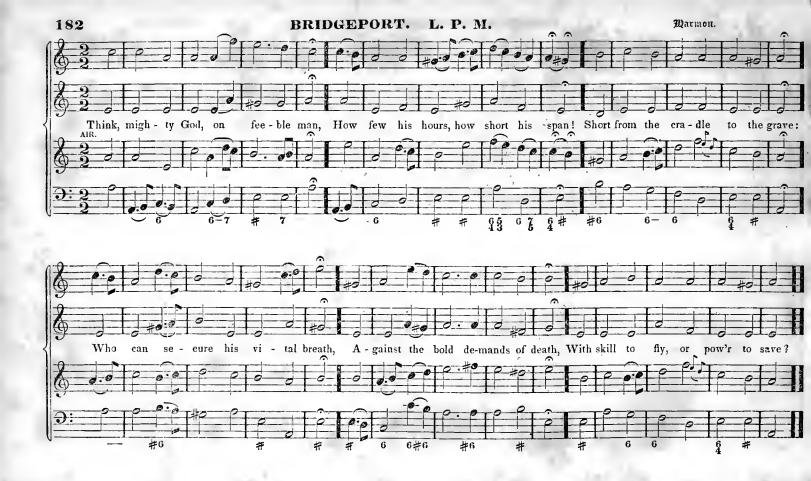
- 2. How blest the man whose hopes rely
  On Israel's God—he made the sky,
  And earth, and seas, with all their train;
  His truth forever stands secure;
  He saves th'oppress'd—he feeds the poor,
  And none shall find his promise vain.
- 3. I'll praise him, while he lends me breath;
  And when my voice is lost in death,
  Praise shall employ my nobler powers:
  My days of praise shall ne'er be past,
  While life, and thought, and being last,
  Or immortality endures.







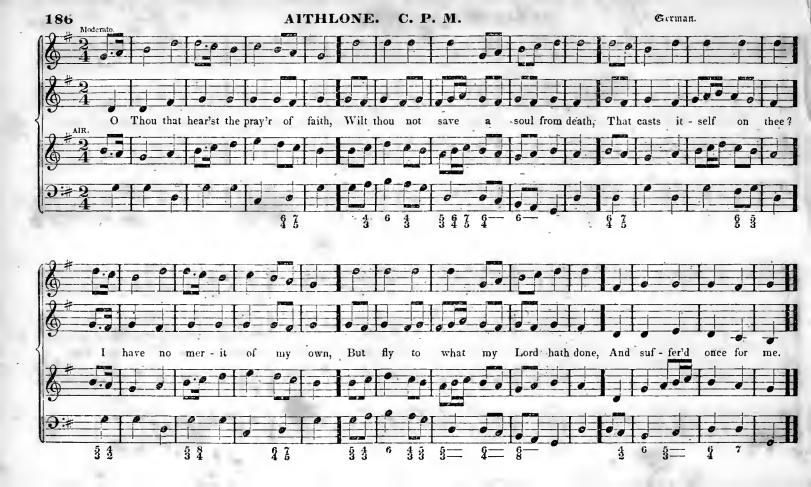


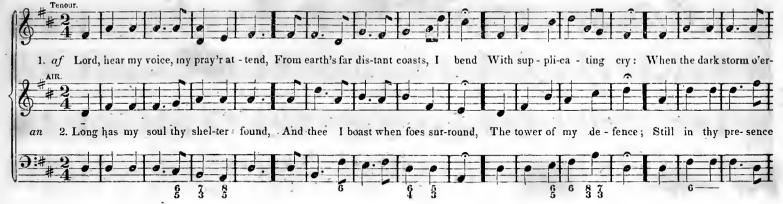








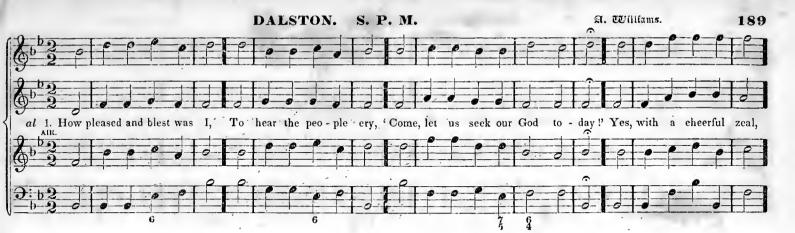






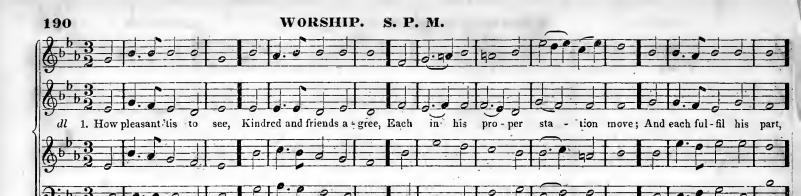
- 3. Thou, gracious Lord, my vows didst hear,
  And, midst the men who own thy fear
  My heritage ordain:
  Thine arm has raised my Saviour high,
  Enthroned him King o'er earth and sky,
  And bids his years remain!
- 4. Eternal shall his throne endure,
  Mercy and truth his reign secure,
  In the bright realms of day:
  My God, my lips exalt thy name,
  Salvation from thy grace I claim,
  And daily vows repay.







- Zion—thrice happy place— Adorn'd with wondrous grace,
   And walls of strength embrace thee round: In thee our tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound.
- 3. Here David's greater Son
  Has fix'd his royal throne;
  He sits for grace and judgment here:
  He bids the saints be glad,
  He makes the sinners sad,
  And humble souls rejoice with fear.





- 2. Like fruitful showers of rain,
  That water all the plain,
  Descending from the neighbouring hills;
  Such streams of pleasure roll
  Through every friendly soul,
  Where love, like heavenly dew, distils.
- 3. How pleasant 'tis to see

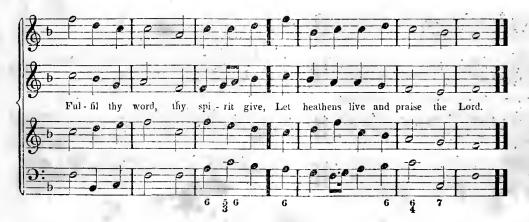
  Kindred and friends agree,
  Each in his proper station move;
  And each fulfil his part,
  With sympathizing heart,
  In all the cares of life and love!





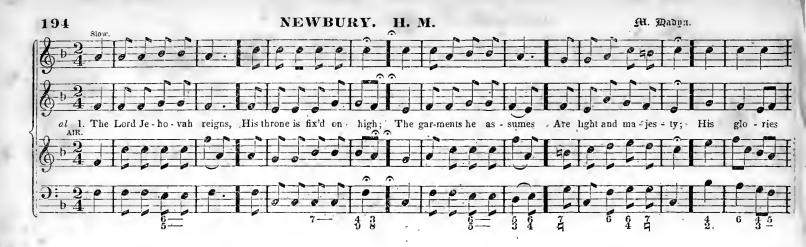
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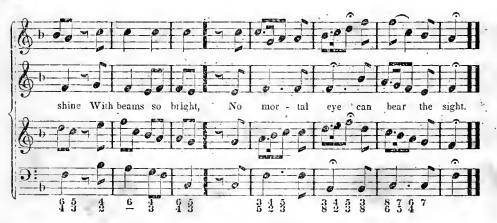




- 2. On lands that lie beneath
  Foul superstition's sway,
  Whose horrid shades of death
  Admit no heavenly ray,
  Blest Spirit, shine, their hearts illume;
  Dispel the gloom with light divine.
- 3. Father, who to thy Son Thy steadfast word hast given, That through the earth shall run. The news of peace with heaven; Extend his fame, thy grace diffuse, And let the news the world reclaim.
- 4. Few be the years that roll,
  Ere all shall worship thee;
  The travail of his soul,
  Soon let the Saviour see;
  O God of grace! thy power employ,
  Fill earth with joy, and heaven with praise







Still keep the world in awe;
His wrath and justice stand
To guard his holy law;
And where his love
His truth confirms

Resolves to bless, And seals the grace.

3. Through all his ancient works

2. The thunders of his hand

Surprising wisdom shines,
Confounds the powers of hell,
And breaks their cursed designs;

f Strong is his arm,
And shall fulfil
His sovereign will

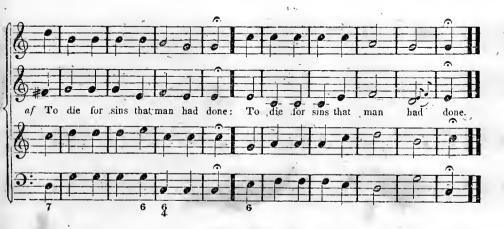
p 4. And can this mighty King
Of Glory condescend?
And will he write his name,
"My Father, and my Friend?"—

or I love his name!
I love his word!

f Join all my powers,
And praise the Lord.



H. M.

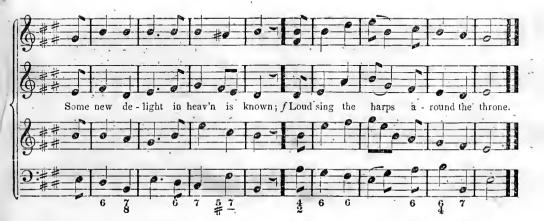


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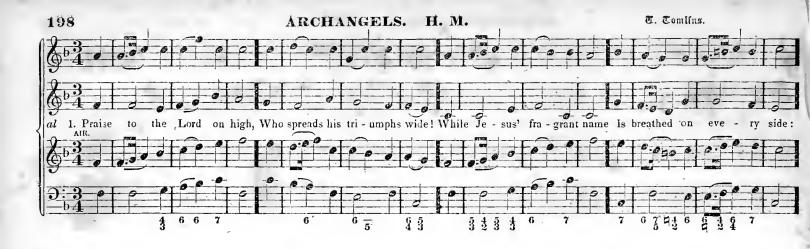
- 2. To God the Son belongs · Immortal glory too: Who saved us by his blood, From everlasting woe: And now he lives, and now he reigns.
- And sees the fruit of all his pains.
- al 3. To God the Spirit, praise And endless worship give, Whose new-creating power Makes the dead sinner live. His work completes the great design, And fills the soul with joy divine.
  - 4. Almighty God! to thee Be endless honours done: The sacred Persons Three, The Godhead only One: Where reason fails with all her powers, There faith prevails, and love adores. Assembly's Arranged Psalmody.

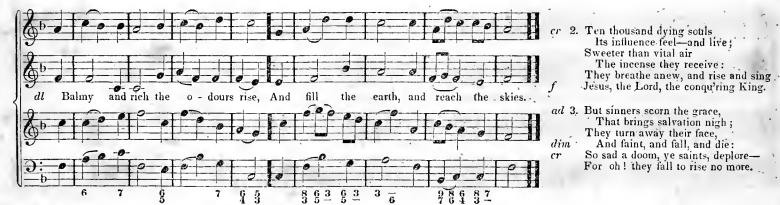




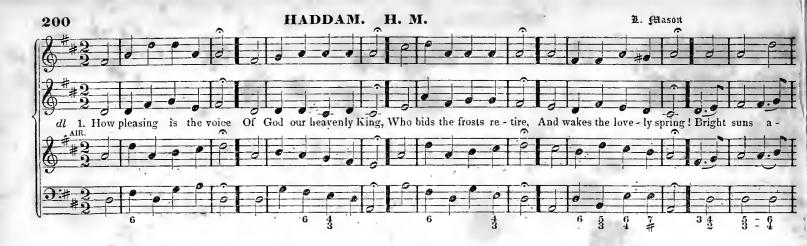


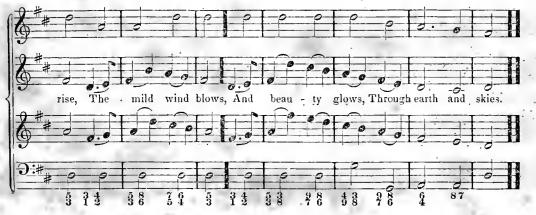
- 2. Hark! hark!—the sounds draw nigh,
  The joyful hosts descend;
- To earth his footsteps bend:
  He comes to bless our fallen race;
  He comes with messages of grace.
- f 3. Bear, bear the tidings round;
  Let every mortal know
  What love in God is found,
  What pity he can show:
  Ye winds that blow, ye waves that roll,
  Bear the glad news from pole to pole.
  - 4. Strike, strike the harps again,
    To great Immanuel's name:
    Arise, ye sons of men,
    And all his grace proclaim:
    Angels and men, wake every string
- f Angels and men, wake every string, 'Tis God the Saviour's praise, we sing.











- 2. The morn, with glory crown'd,
  His hand arrays in smiles:
  He bids the eve decline,
  Rejoicing o'er the hills:
  The evening breeze,
  His breath perfumes,
  His beauty blooms,
  In flowers and trees.
- 3. With life he clothes the spring,
  The earth with summer warms:
  He spreads th' autumnal feast,
  And rides on wintry storms:
  His gifts divine Through all appear
  And round the year His glories shine.

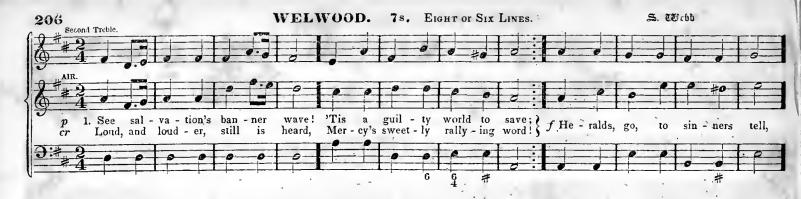


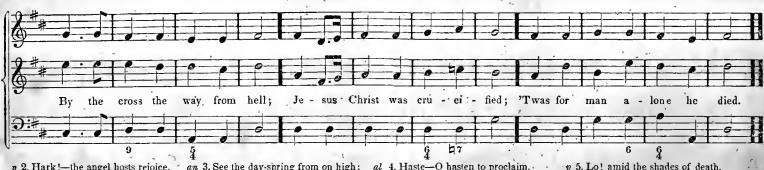








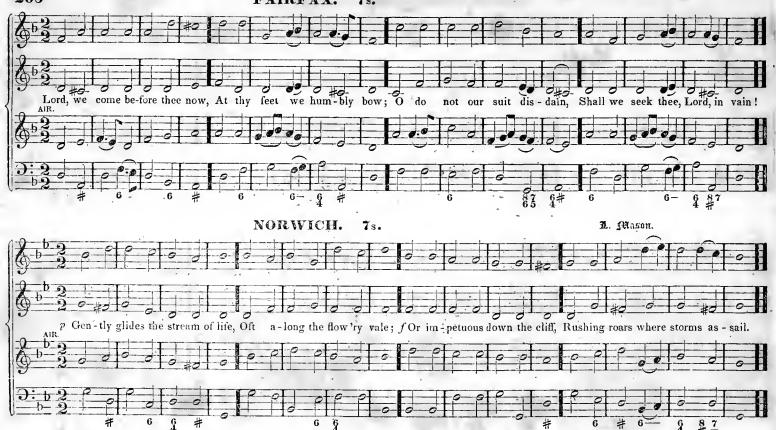


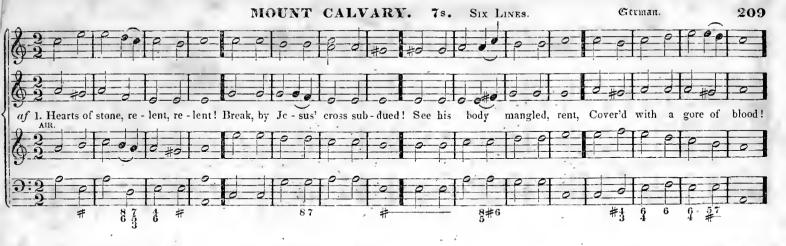


- p 2. Hark!—the angel hosts rejoice, Thus to hear the herald's voice;
- er Loud they sing, while sinners fly To salvation's banner nigh:
- f O'er the earth ye heralds go, Light and life to heathen show;
   Jesus Christ for sinners bled;
   Rising, Death he captive led.
- an 3. See the day-spring from on high;
  'Tis salvation's banner nigh:
  Pagans, from perdition's night,
  Rising, hail redemption's light;
  Christians! send to all the world
  This broad banner wide unfurl'd;
  Jesus Christ was crucified;
  'Twas for man the Saviour died.
- al 4. Haste—O hasten to proclaim,
  Freedom in the Saviour's name:
  Gospel heralds! ye shall prove,
  'Tis the banner of his love:
  He to you will strength impart;
  We will bear you on our heart:
  Jesus died for man—He rose,
  Rising, he repulsed his foes.
- p 5. Lo! amid the shades of death, By the Holy Spirit's breath,
- Wide unfurl'd the banner waves,
  While the foe in terror raves:
- al Matchless grace! almighty sword! Haste the victory of the Lord! Christ was slain,—the tidings tell, Jesus lives to save from hell!

J. Weltoood Scott.





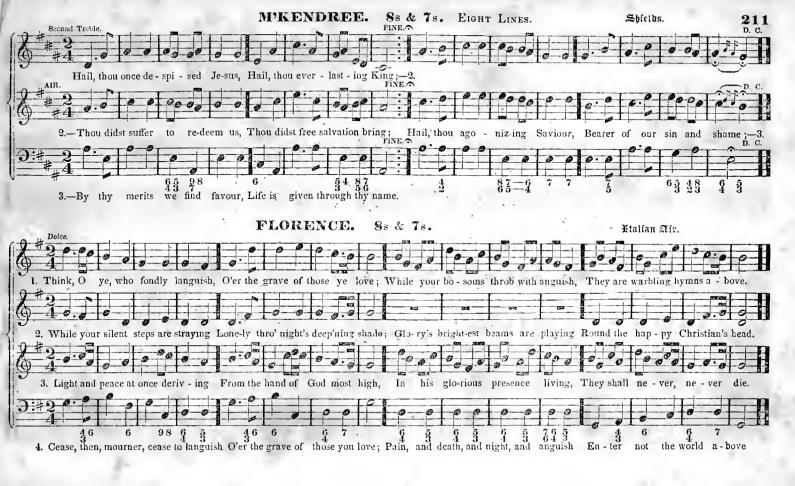




- of 2. Yes, our sins have done the deed.

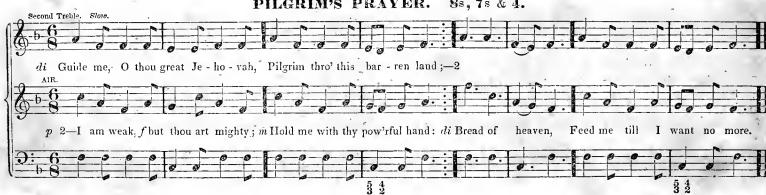
  Drove the nails that fix'd him there;
  Crown'd with thorns his sacred head,
  Pierced him with a soldier's spear;
  Made his soul a sacrifice;
  For a sinful world he dies.
- 3. Will you let him die in vain,
  Still to death pursue your Lord;
  Open tear his wounds again,
  Trample on his precious blood?
  an No! with all my sins I'll part,
  Saviour, take my broken heart.

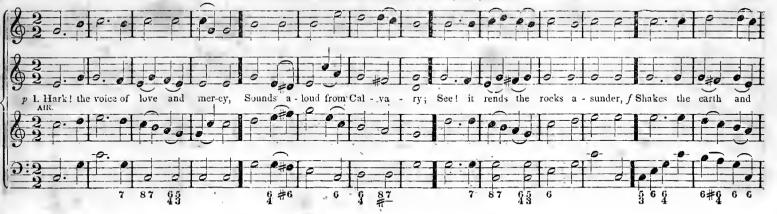




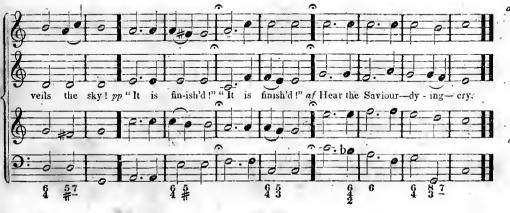








CALVARY. 8s & 7s, or 8s, 7s, & 4.



- It is finish'd—Oh! what pleasure
   Do these precious words afford!
   Heavenly blessings without measure
   Flow to us from Christ, the Lord:
   It is finish'd!—
   Saints, the dying words record.
- Finish'd—all the types and shadows
   Of the ceremonial law;
   Finish'd—all that God had promised;
   Death and hell no more shall awe:
   It is finish'd!—
   Saints, from hence your comfort draw.
- al 4. Tune your hearts anew, ye seraphs—
  Join to sing the pleasing theme;
  All on earth and all in heaven,
  Join to praise Immanuel's name:
  Hallelujah!
  Glory to the bleeding Lamb!









2. Thee, the first-born sons of light, In choral symphonies, Praise by day, day without night, And never, never cease:

All

Angels and archangels, all
Praise the mystick Three in One;
Sing, and stop, and gaze, and fall
O'erwhelm'd before thy throne!

one thanks - giv - ing

3. Vieing with that heavenly choir,
Who chant thy praise above,
We on eagles' wings aspire,
The wings of faith and love:
Thee, they sing, with glory crown'd;
We extol the slaughter'd Lamb:
Lower if our voices sound,
Our subject is the same.

ho - ly,

join! Ho - ly,

 $\frac{6}{4} \cdot \frac{5}{3}$ 

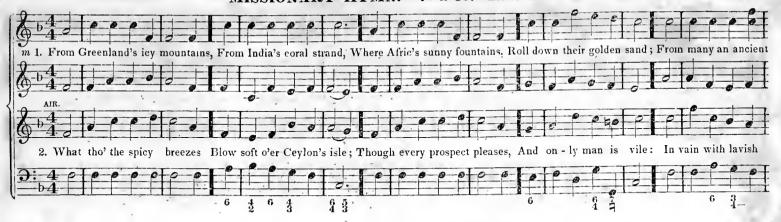
4. Father—God—thy love we praise,
Which gave thy Son to die;
Jesus, full of truth and grace,
Alike we glorify;
Spirit, Comforter divine,
Praise by all to thec be given,
Till we in full chorus join,
And earth is turn'd to heaven.

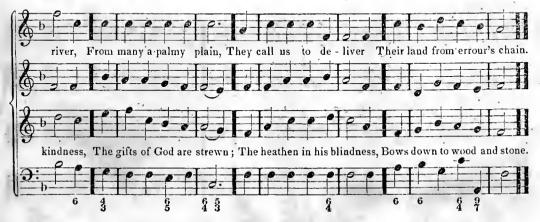
nal praise

E - ter -

Lord.







- 3. Shall we, whose souls are lighted
  With wisdom from on high,
  Shall we, to men benighted,
  The lamp of life deny?
  Salvation! O Salvation!
  The joyful sound proclaim,
  Till earth's remotest nation
  Has learn'd Messiah's name.
- 4. Wast, wast, ye winds, his story,
  And you, ye waters, roll,
  Till, like a sea of glory,
  It spreads from pole to pole;
  Till, o'er our ransom'd nature,
  The Lamb for sinners slain,
  Redeemer, King, Creator,
  In bliss returns to reign.

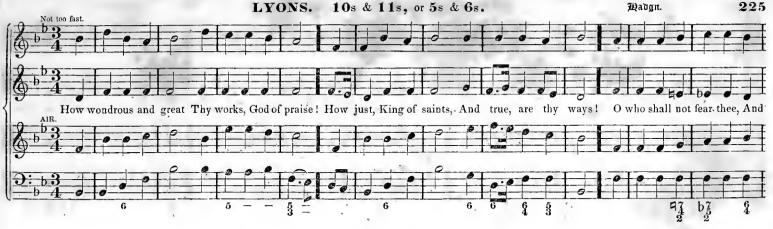
Bishop Heber.

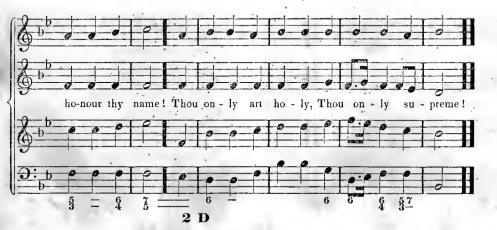






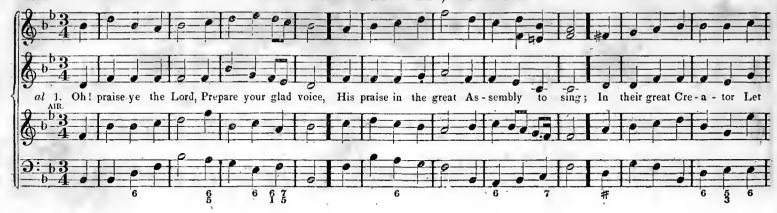


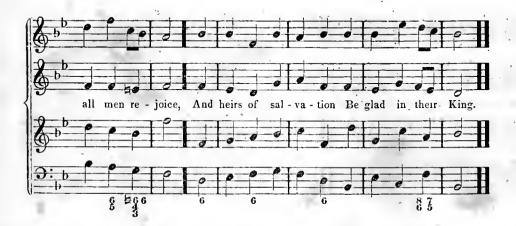




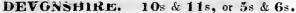
## PRAISE TO GOD.

- 1. Oh! praise ye the Lord, Prepare a new song, And let all his saints In full concert join! With voices united The anthem prolong, And show forth his praises In musick divine.
- 2. O worship the King, All-glorious above! O gratefully sing His infinite love, Our Shield and Defender, The Ancient of Days,-Pavilion'd in splendour, Surrounded with praise.



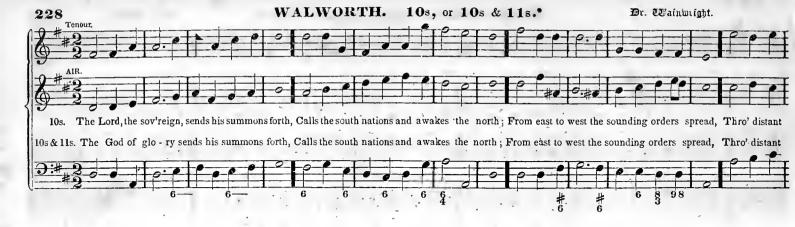


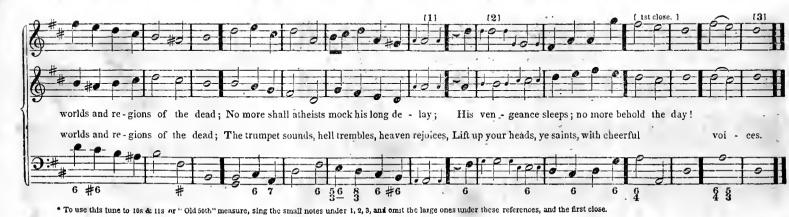
- 2. Let them his great name
  Devoutly adore;
  In loud swelling strains
  His praises express,
  Who graciously opens
  His bountiful store,
  Their wants to relieve,
  And his children to bless.
- 3. With glory adorn'd,
  His people shall sing
  To God, who defence
  And plenty supplies:
  Their loud acclamations
  To him, their great King,
  Through earth shall be sounded,
  And reach to the skies.





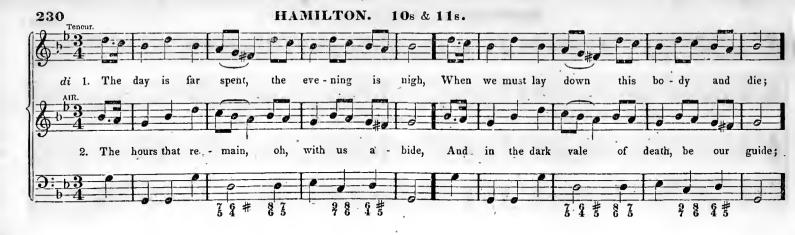
- 3. Salvation to God, Who sits on the throne; Let all cry aloud. And honour the Son: The praises of Jesus, The angels proclaim, Fall down on their faces. And worship the Lamb.
- 4. Then let us adore, And give him his right; . All glory and power, And wisdom and might; All honour and blessing, With angels above, And thanks never ceasing, For infinite love.



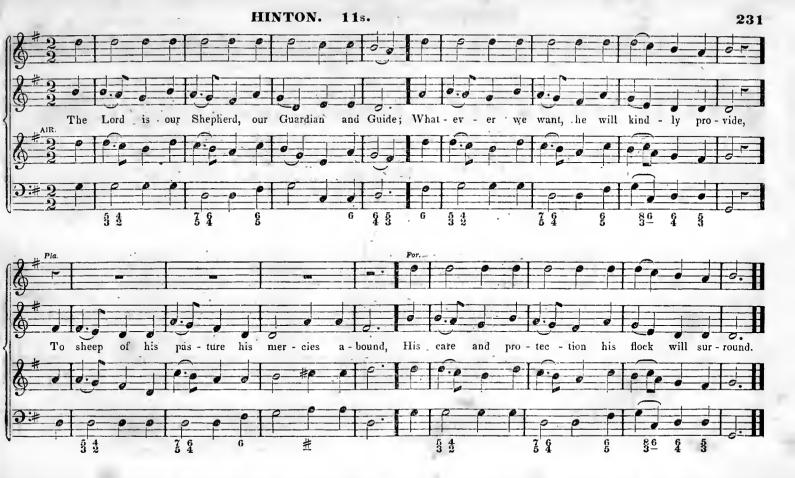


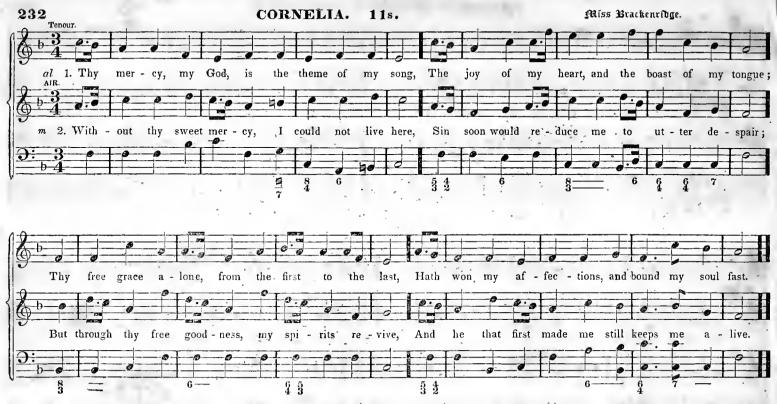


<sup>• 10</sup>s & 11s by omitting the slurs under the figures 1 and 2,









- cr 3. Thy mercy in Jesus exempts me from hell;
   Its glories I'll sing, and its wonders I'll tell:
   'Twas Jesus, my friend, when he hung on the tree,
   That open'd the channel of mercy for me.
- di 4. Great Father of mercies! thy goodness I own, And the cov'nant love of thy crucified Son: All praise to the Spirit, whose witness divine, Seals mercy, and pardon, and righteousness mine.





8, 6, 5, 5, 8,



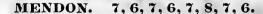
- al 2. All glory be to God on high,

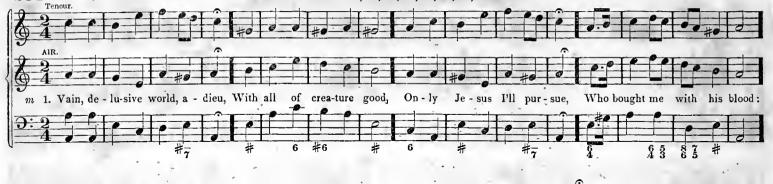
  To him all praise is due;

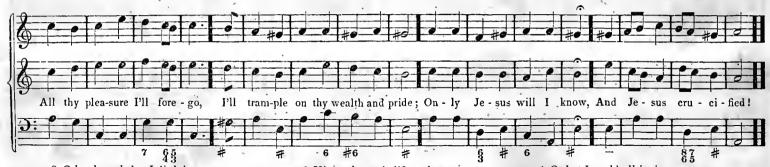
  'The promise is scal'd—

  The Saviour's reveal'd—

  And proves that the record is true.
  - 3. Let joy around like rivers flow,
    Flow on and still increase;
    Spread o'er the glad earth,
    At Emmanuel's birth—
    For heaven and earth are at peace.
  - Now the good will of God is shown Towards Adam's helpless race; Messiah is come— To ransom his own— To save them by infinite grace.



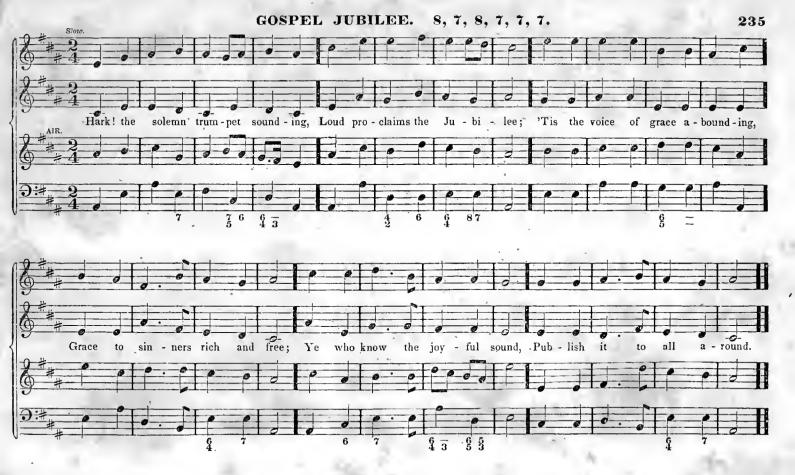




2. Other knowledge I disdain,
'Tis all but vanity;
Christ, the Lamb of God, was slain,
He tasted death for me!
Me to save from endless woe
The sin atoning victim died;
Only Jesus will I know,
And Jesus crucified!

3. Him to know is life and peace,
And pleasure without end;
This is all my happiness
On Jesus to depend;
Daily in his grace to grow,
And ever in his love abide;
Only Jesus will I know
And Jesus crucified!

4. O that I could all invite,
This saving truth to prove;
Show the length, and breadth, and height,
And depth of Jesus' love;
Fain I would to sinners show,
This blood alone by faith applied;
Only Jesus will I know,
And Jesus crucified!

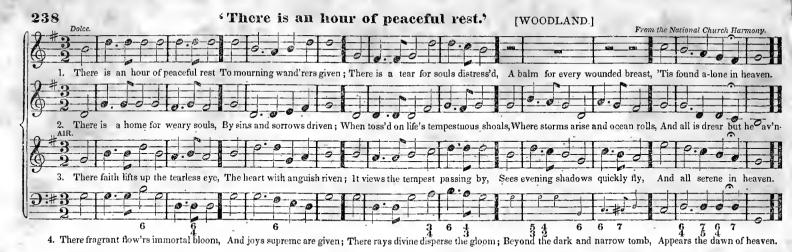






- Thou art gone to the grave—we no longer behold thee,
   Nor tread the rough path of the world by thy side;
   But the wide arms of mercy are spread to enfold thee,
   And sinners may hope, since the Sinless has died.
- 3. Thou art gone to the grave, and its mansions forsaking,
  Perhaps thy tried spirit in doubt linger'd long;
  But the sunshine of heaven beam'd bright on thy waking,
  And the song that thou heardst was the seraphin's song.
- 4. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian, and guide; He gave thee, and took thee, and soon will restore thee, f Where death has no sting, since the Saviour hath died.

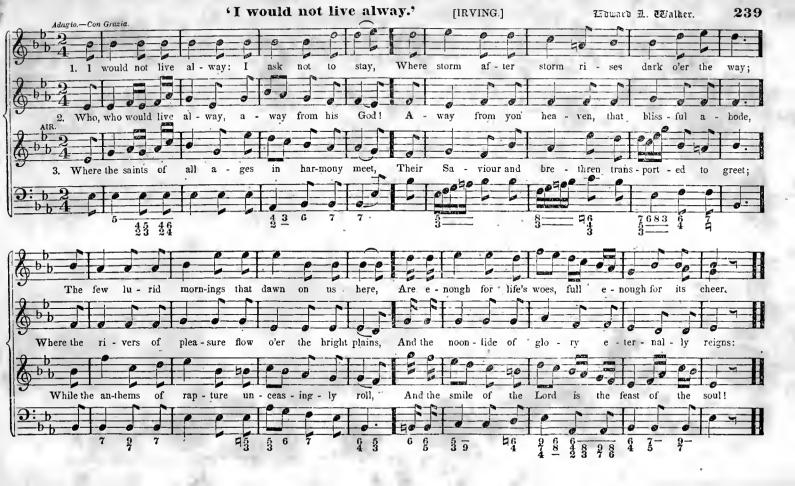






2. Days of my youth, I wish not your recall;
Hairs of my youth, I'm content ye should fall;
Eyes of my youth, ye much evil have seen;
Cheeks of my youth, bathed in tears ye have been;
Thoughts of my youth, ye have led me astray;
Strength of my youth, why lament your decay?

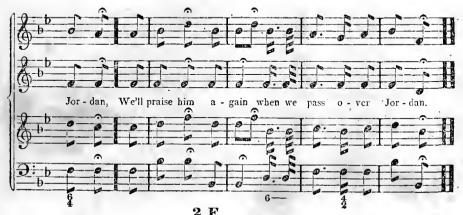
3. Days of my age, ye will shortly be pass'd;
Pains of my age, yet awhile can ye last;
Joys of my age, in true wisdom delight;
Eyes of my age, be religion your light;
Thoughts of my age, dread ye not the cold sod;
Hopes of my age, be ye fix'd on your God.





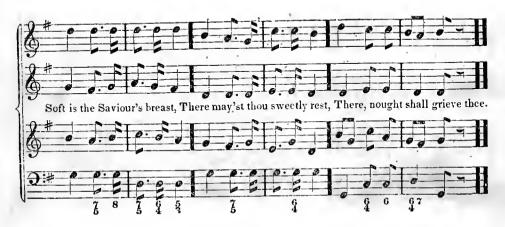
\* The hymn, 'Thou art gone to the grave,' &c., may be sung to this tune by using the small notes where they occur, instead of the large ones, and terminating at the first double bar on page 241.





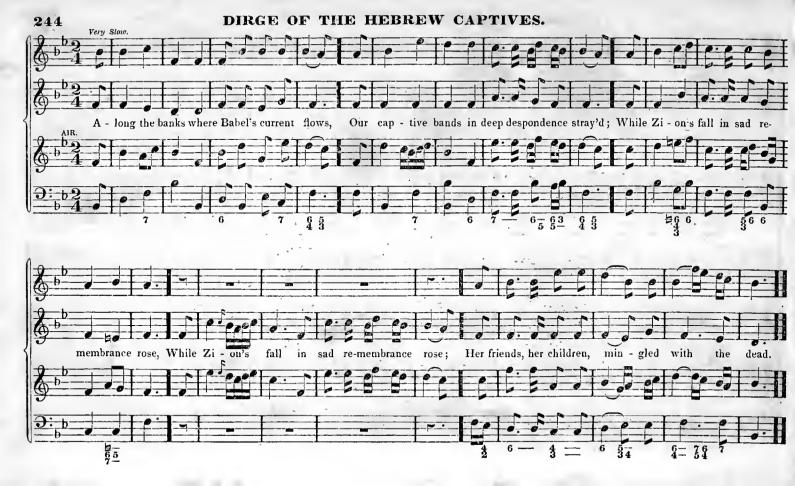
- 3. Now Jesus, our King, reigns triumphantly glorious; O'er sin, death, and hell, he is more than victorious; With shouting proclaim it—oh, trust in his passion, He saves us most freely—oh, precious salvation!
- 4: Our Jesus, his name now proclaims all victorious, He reigns over all, and his kingdom is glorious: To Jesus we'll join with the great congregation, And triumph, ascribing to him our salvation.
- dl 5. With joy shall we stand, when escaped to the shore; With harps in our hands, we'll praise him the more; We'll range the sweet plains on the hanks of the river, And sing of salvation for ever and ever!

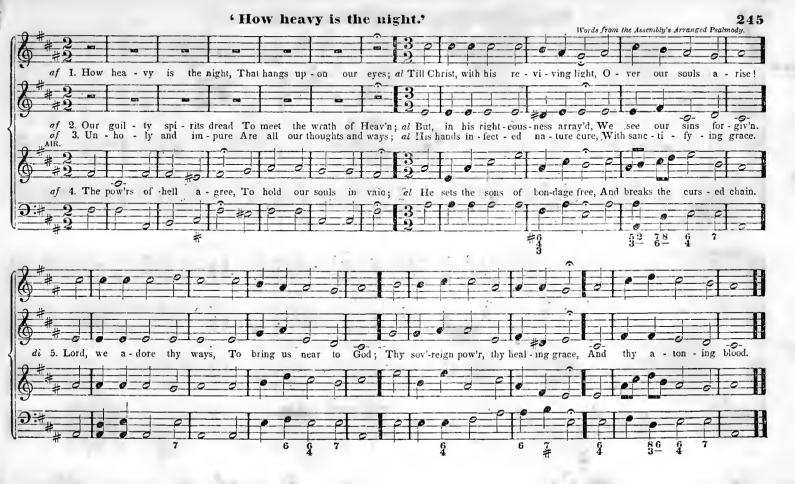


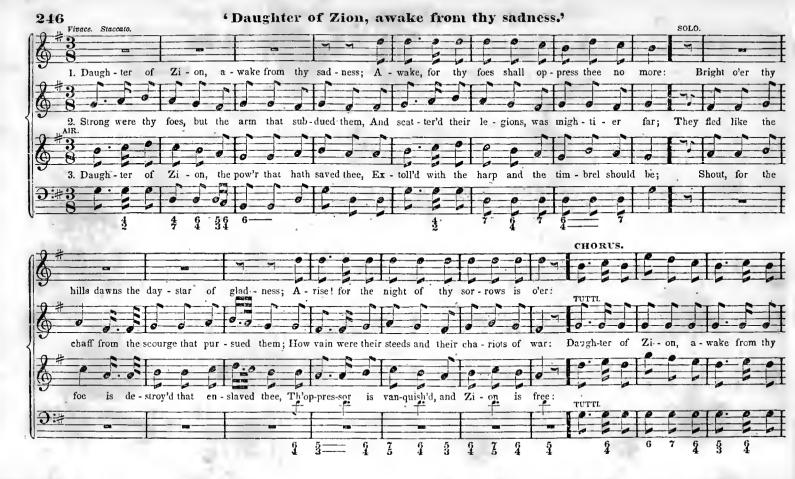


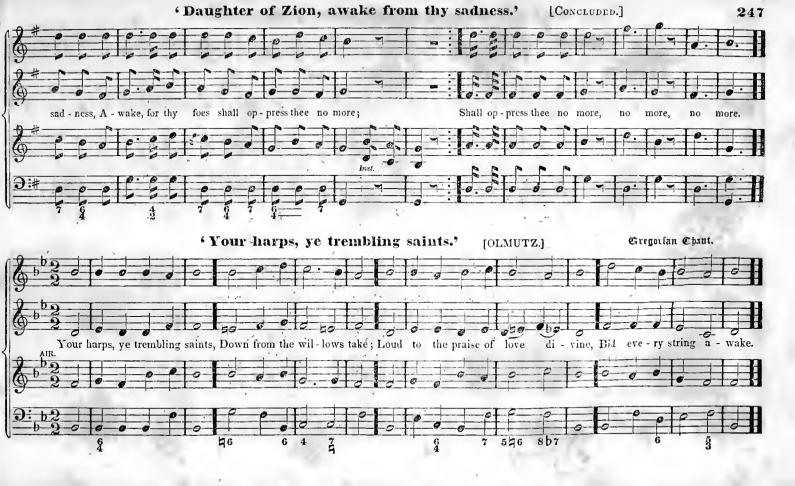
- 2. Come, trembling, timid soul,
  Why this delaying?
  Thunders, that o'er thee roll
  Fall on thee straying:
  Turn from destruction's ways,
  Turn to the throne of grace,
  There, seek thy Father's face,
  Weeping and praying.
- 3. "Hence guilty fear and doubt,
  Leave me for ever!
  Lord, wilt thou cast me out?
  Never—oh, never!
  From unbelief of mind
  From thoughts to sin inclined,
  From flesh and hell combined
  Thou wilt deliver."

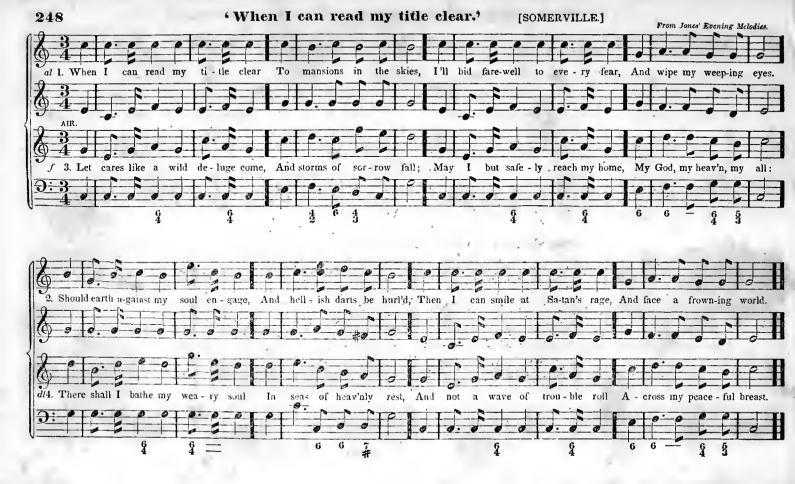








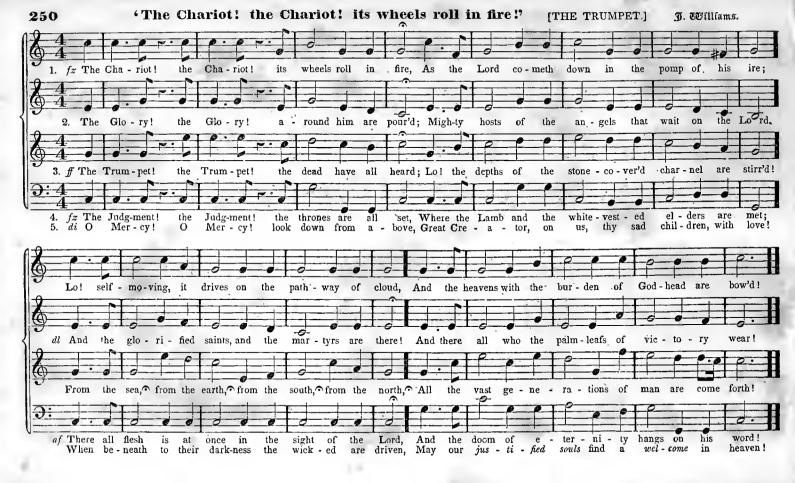




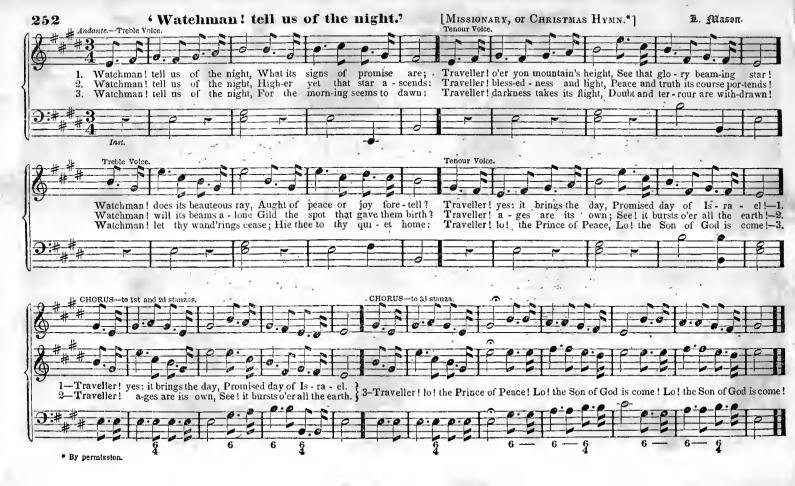




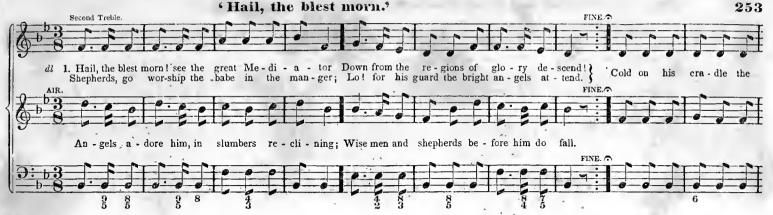
- As pity dwells within his breast,
   To all the sons of need;
   So God shall answer his request
   With blessings on his seed.
- 3. In times of danger and distress
  Some beams of light shall shine,
  To show the world his righteousness
  And give him peace divine.
- 4. His works of piety and love
  Remain before the Lord;
  Honour on earth, and joys ahove,
  Shall be his sure reward.





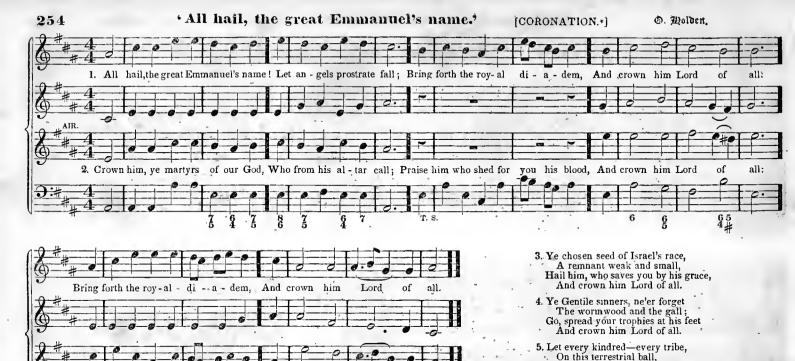








- 2. Say, shall we yield him, in costly devotion, Odours of Eden, and offerings divine, Gems from the mountaios, and pearls from the ocean, Myrrh from the forest, and gold from the mine? Vainly we offer each ample oblation, Vainly with gold we his favour secure: Richer by far is the heart's adoration; Dearer to God are the prayers of the poor.
- 3. Low, at his feet, we in humble prostration, Loose all our sorrow, and trouble, and strife; There we receive his divine consolation, Flowing afresh from the Fountain of Life!
- di Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star in the east, the horizon adorning, Guide where our infant Redeemer was laid.



\* This tune was a great favourite with the late Dr. Dwight. It was often sung by the College Choir; while he, " catching as it were the inspiration of the heavenly world, would join them, and lead them" with the most ardent devotion. -Incidents in the life of President Dwight, p. 26.

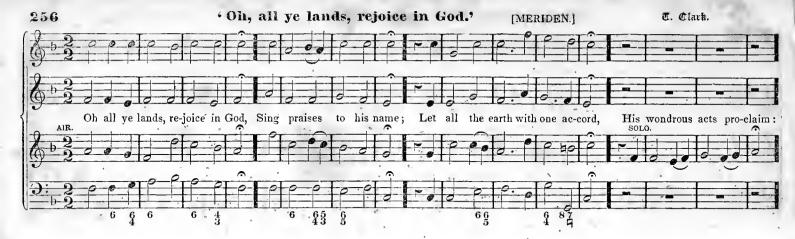
him

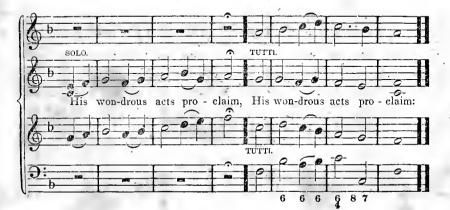
Praise him who shed for you his blood, And crown

To him all majesty ascribe, And crown him Lord of all.

 6. Oh! that with yonder sacred throng, We at his feet may fall,— And join the everlasting song, And crown him Lord of all.







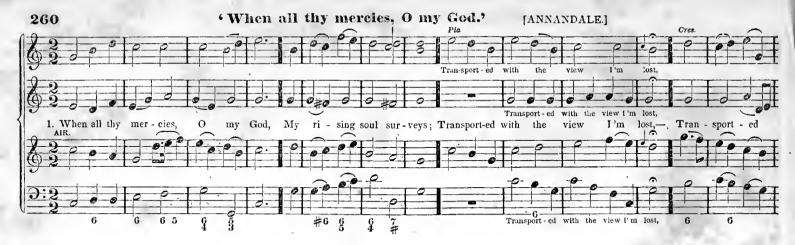
PRAYER FOR THE ENLARGEMENT OF THE CHURCH.

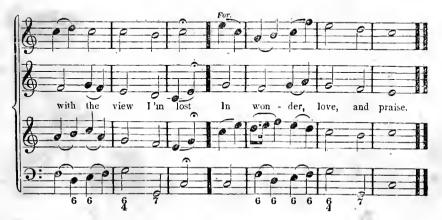
- di 1. Shine, mighty God, on Zion shine
   With beams of heavenly grace;
   Reveal thy power through every land,
   And show thy smiling face;
  - When shall thy name, from shore to shore
     Sound through the earth abroad,
     And distant nations know and love
     Their Saviour and their God?
  - 3. Sing to the Lord, ye distant lands,
    Sing loud with solemn voice;
    Let every tongue exalt his praise
    And every heart rejoice.











- 2. Unnumber'd comforts to my soul
  Thy tender care bestow'd,
  Before my infant heart conceived
  From whom those comforts flow'd.
- 3. When in the slippery paths of youth With heedless steps I ran, Thine arm, unseen, convey'd me safe, And led me up to man.
- Ten thousand thousand precious gifts My daily thanks employ;
   Nor is the least a cheerful heart,
   That tastes those gifts with joy.
- Through every period of my life
   Thy goodness I'll pursue;
   And after death, in distant worlds,
   The glorious theme renew.



Richest, brightest, sweetest treasure,

af Can I say a last farewell!

Can I leave you,

Far in heathen lands to dwell?

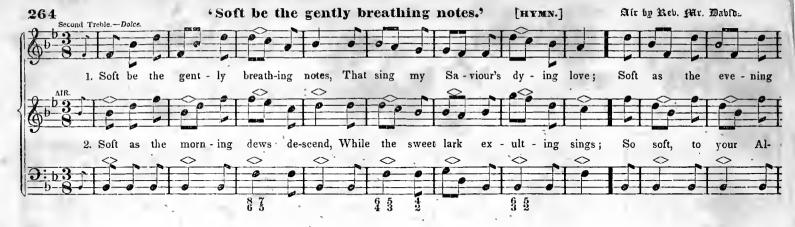
Holy days and Sabbath bell:

- From the scenes I love so well, Far away, ye billows, bear me; Lovely native land, farewell! Pleased I leave thee— Far in heathen lands to dwell.
- On the mountains let me tell
  or How he died, the blessed Saviour,
  To redeem a world from hell!
  - l Let me hasten, Far in heathen lands to dwell.
- al 6. Bear me on, thou restless ocean, Let the winds the canvass swell; Heaves my heart with warm emotion, While I go far hence to dwell, Glad I leave thee, Native land, farewell! farewell!

<sup>.</sup> This popular piece, together with the accompanying hymn, were found in the 'Evangelist,' a spirited religious newspaper, published in the city of New-York.



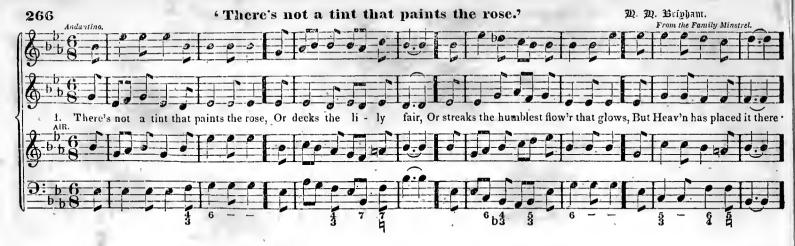






- Pure as the sun's enlivening ray,
   That scatters life and joy abroad;
   Pure as the lucid car of day,
   That wide proclaims its Maker God.
- True as the magnet to the pole
   So true let your contrition be,—
   So true let all your sorrows roll,
   To Him who bled upon the tree.

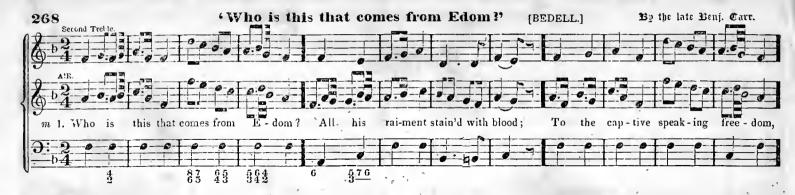






- 2. There's not of grass, a single blade, Or leaf of lowliest mien, Where heavenly skill is not display'd, And heavenly wisdom seen.
- 3. There's not a star, whose twinkling light lliumes the distant earth, And cheers the solemn gloom of night, But Heaven gave it birth.
- There's not a place in earth's vast round, In ocean's deep, or air, Where skill and wisdom are not found,— For God is every where.







- f 2. 'Tis the Saviour, now victorious,
   Trav'lling onward in his might;
   'Tis the Saviour, O how glorious
   To his people, is the sight!
   Satan conquer'd, and the grave;
   Jesus now is strong to save.
- m 3. Why that blood his raiment staining?
  'Tis the blood of many slain;
  Of his foes there's none remaining,
  Now the contest to maintain;
  Fall'n are they, no more to rise,
  All their glory prostrate lies.
- an f 4. Mighty Victor, reign for ever,

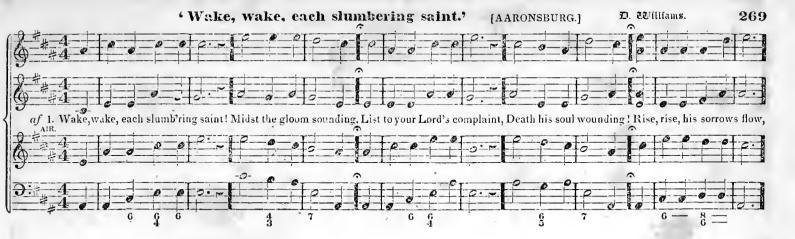
  Wear the crown so dearly won!

  Never shall thy people, never,

  Cease to sing what thou hast done!

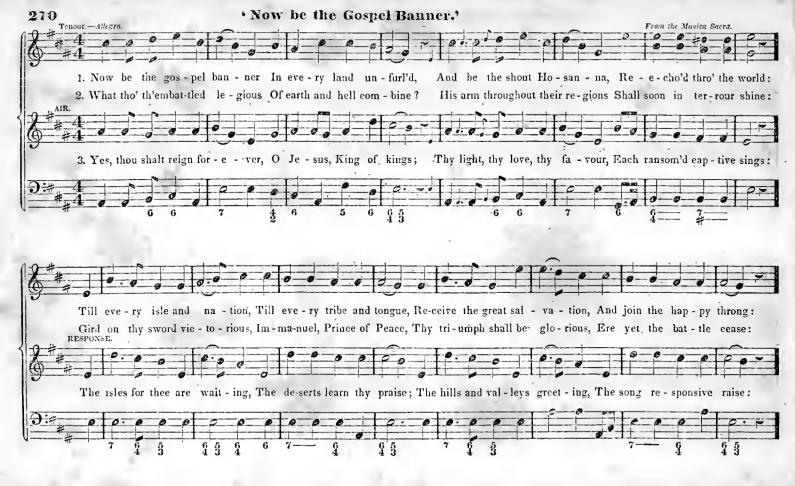
  Thou hast fought thy people's foes;

  Thou hast heal'd thy people's woes!

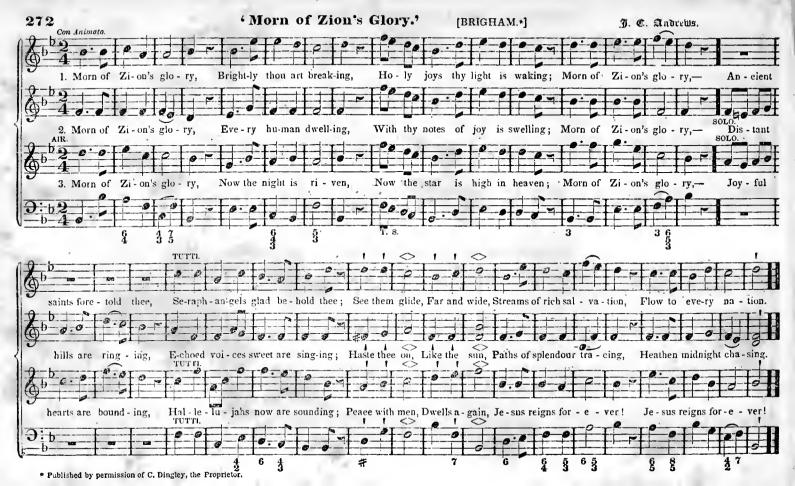




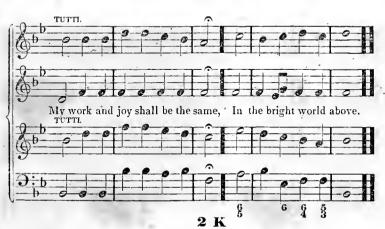
- al 2. Hail—hail our gracious Lord—God's Son, our Saviour:
  Send o'er the earth his Word,
  Of grace the savour:
  Far—far make known his love,
  Whilst sinners come and prove
  Its sweetness, far above
  The world's frail favour.
- f 3. Loud—loud, O let us sing,
  With bosoms glowing;
  And off'rings freely briog,
  Before him bowing:
  Bright—bright his glories shine,
  All beautecus and benign,
  Whilst yet his grace divine
  O'er earth is flowing. Welwood.



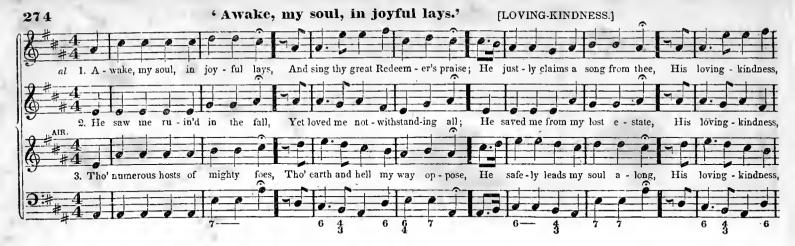


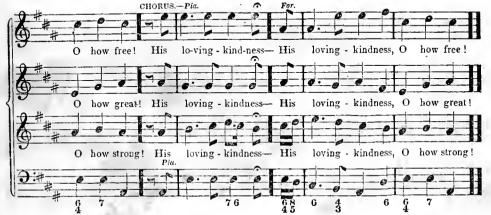






- 2. Great is the Lord, his power unknown,
  And let his praise be great;
  I'll sing the honours of thy throne,
  Thy works of grace repeat.
- 3. Thy grace shall dwell upon my tongue; And while my lips rejoice, The men that hear my sacred song Shall join their cheerful voice.
- 4. Fathers to sons shall teach thy name,
  And children learn thy ways;
  Ages to come thy truth proclaim,
  And nations sound thy praise.
- 5. Thy glorious deeds of ancient date
  Shall through the world be known;
  Thine arm of power, thy heavenly state,
  With publick splendour shown.





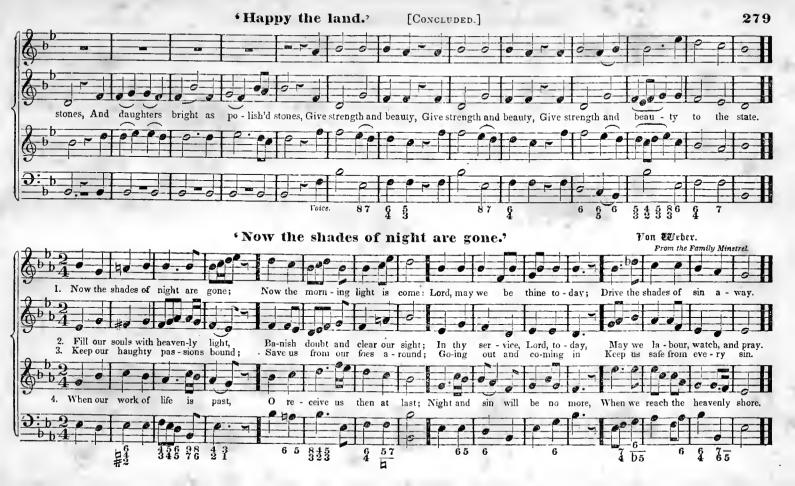
- 4. When trouble, like a gloomy cloud, Has gather'd thick, and thunder'd loud, He near my soul has always stood, His loving-kindness. O how good!
- m 5. Often I feel my sinful heart,
   Prone from my Saviour to depart;
   But though I oft have him forgot,
   His loving-kinduess changes not.
- m 6. Soon shall I pass the gloomy vale,
   Soon all my mortal powers must fail;—
   O! may my last expiring breath
   His loving-kindness sing in death!
- al 7. Then let me mount and soar away,
  To the bright world of endless day;
  And sing with rapture and surprise,
  His loving kindness in the skies.

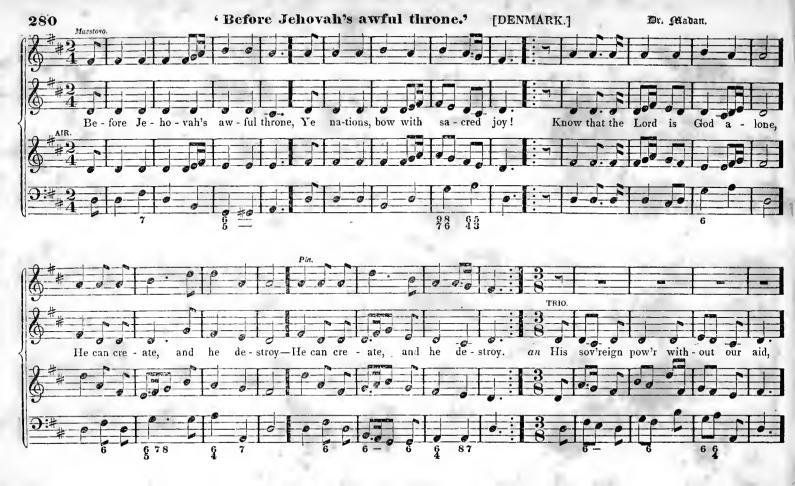




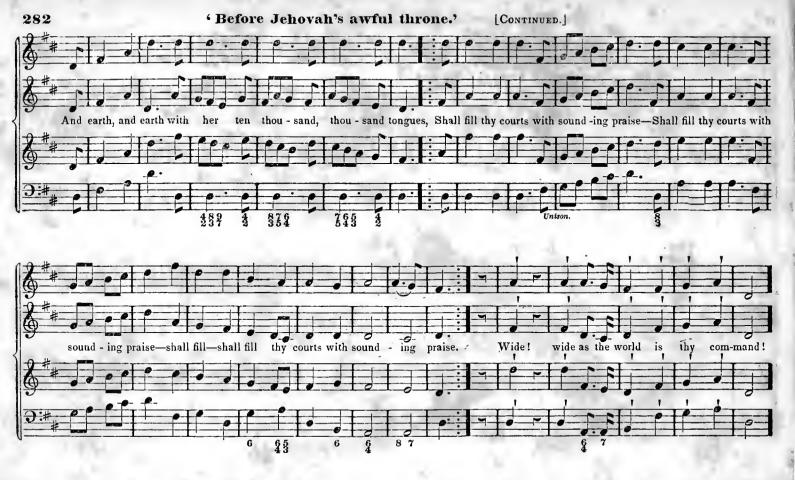


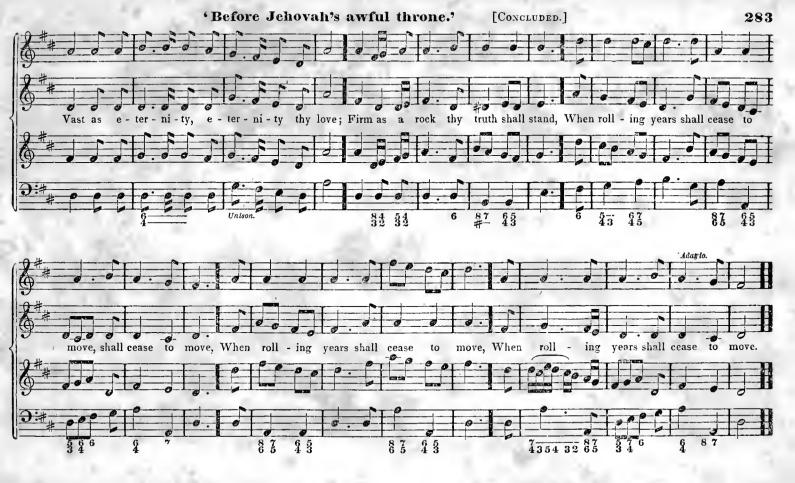






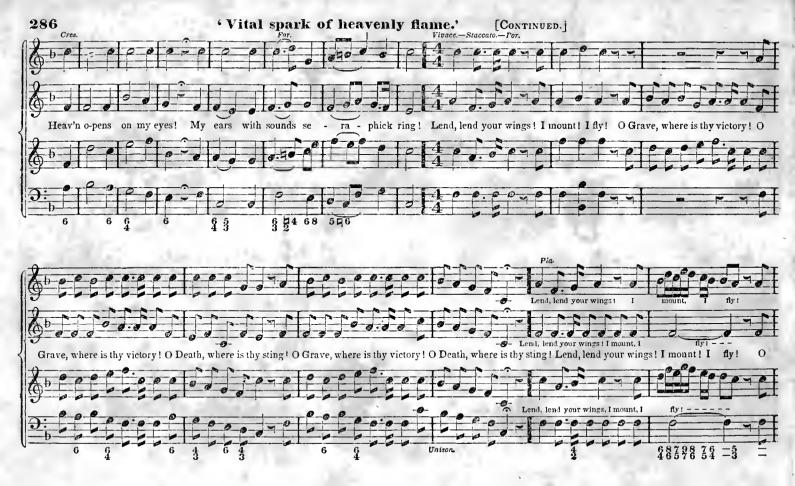






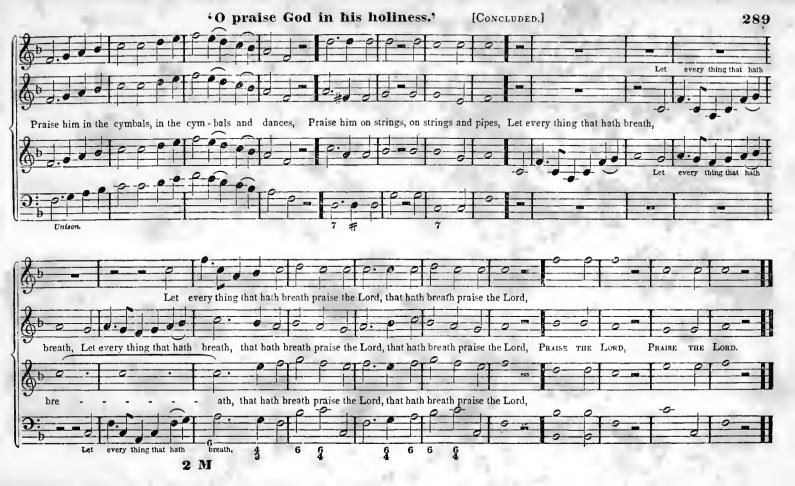














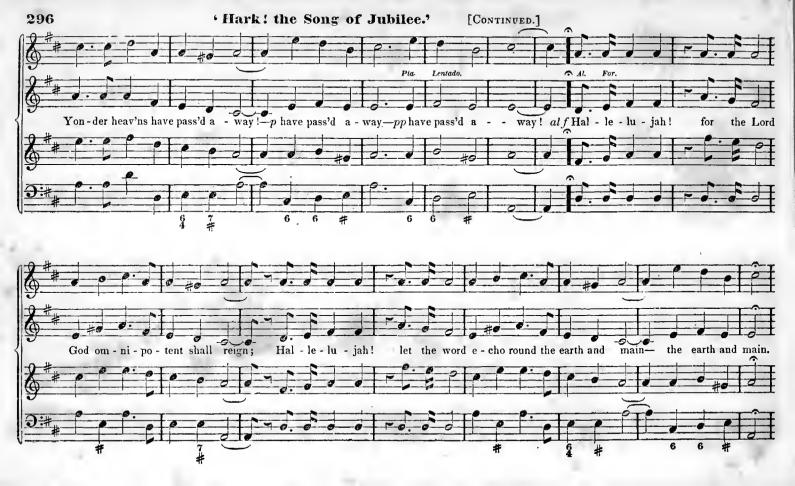


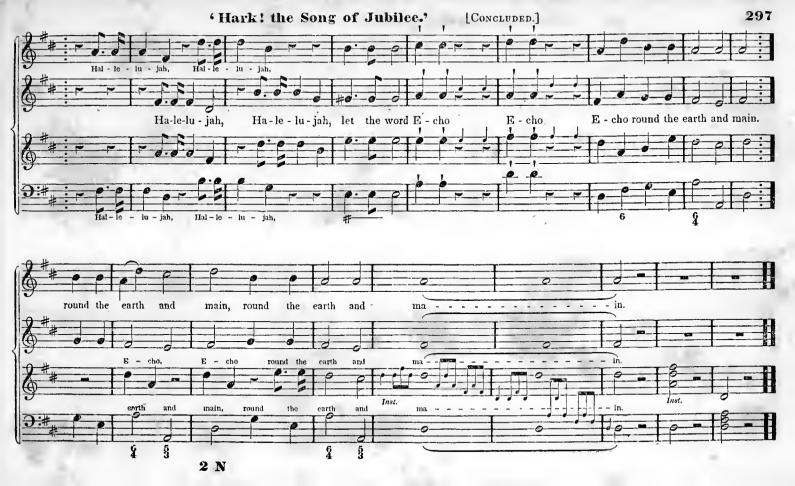








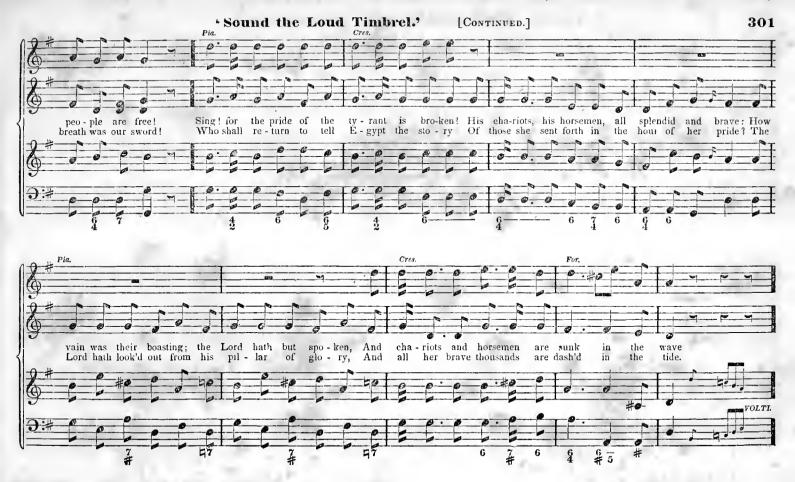






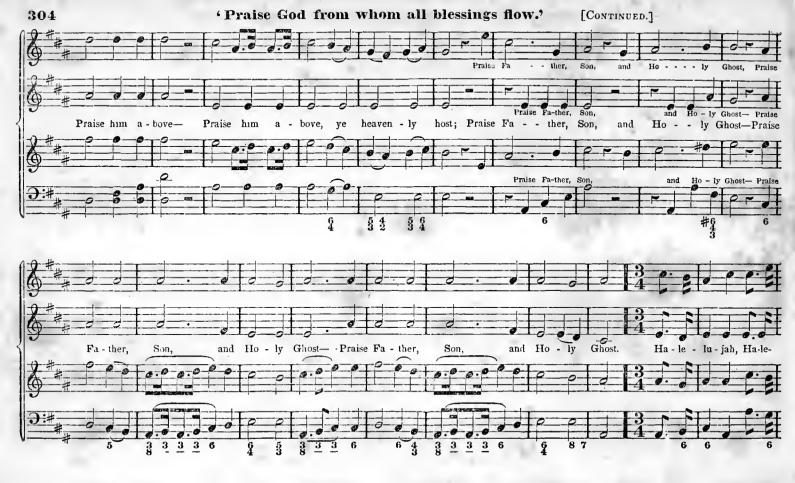


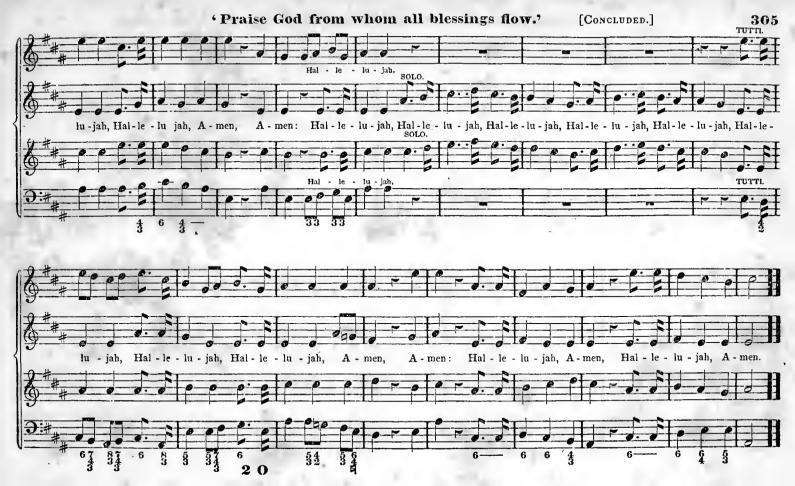






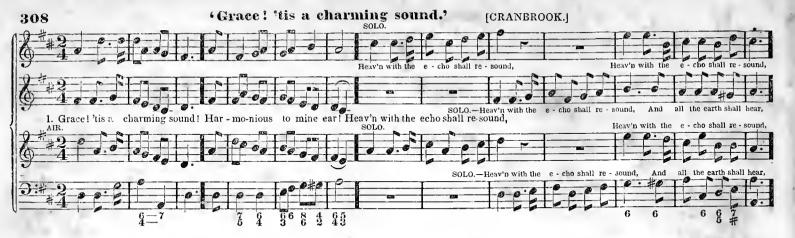






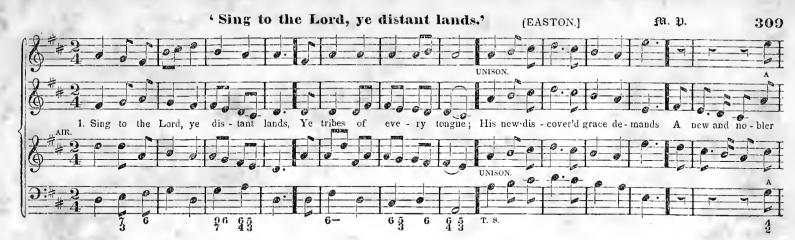








- 2. Grace first contrived the way
  To save rebellious man;
  And all the steps that grace display,
  Which drew the wondrous plan.
- 3. Grace led my toving feet
  To tread the heavenly road;
  And new supplies each hour I meet,
  While pressing on to God.
- Grace all the work shall crown,
   Through everlasting days;
   It lays in heaven the topmost stone,
   And well deserves the praise.





- Say to the nations,—Jesus reigns,
  God's own almighty Son;
  His power the sinking world sustains,
  And grace surrounds his throne.
- 3. Let heaven proclaim the joyful day,
  Joy through the earth be seen;
  Let cities shine in bright array,
  And fields in cheerful green.
- The joyous earth—the bending skies, His glorious train display;
   Ye mountains sink—ye valleys rise, Prepare the Lord his way.
- Behold He comes—he comes to bless
   The nations as their God;
   To show the world his righteousness,
   And send his truth abroad.

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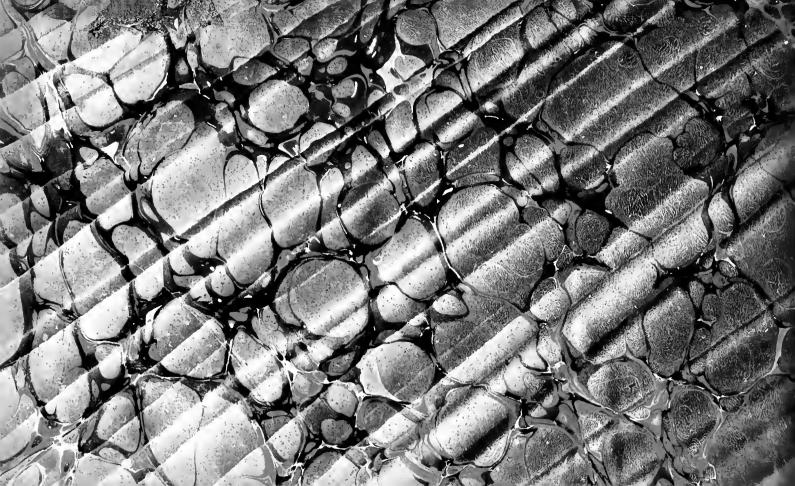


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